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## "THE TOY CART."

AT THE LYRIC, HAMMERSMITH.

A play in two acts and five scenes, by Arthur Symons. (Founded upon the Mrichchhakati of Sudraka). Presented by Sir Nigel Playfair, in conjunction with Franklin Dyall and Arthur Hardy, at the Lyric, Hammersmith, on Saturday, Nov. 15th.

| | |
|---|---|
| Charadutta | Franklin Dyall |
| Maitreya | Arthur Hardy |
| Vardhamana | Ernest Montefiore |
| Vasantasena | Madeleine Carroll |
| Rambha | Margaret Yarde |
| Prince Samsthanaka | Ronald Simpson |
| Rohasena | Marjorie Smith |
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| A Gambler | Harry Hilliard |
| A Second Gambler | Keith Pyott |
| A Third Gambler | Arnold Pilbeam |
| Mandanika | Yvonne Rorie |
| Samsthanaka's Attendant | T. A. Shannon |
| A Mendicant Friar | Ernest Stidwell |
| The Judge | Elliott Seabrooke |
| The Provost | Ernest Montefiore |
| The Recorder | Eric Bloom |
| A Chandala | Scott Russell |
| A Second Chandala | Samuel Pringle |
| A Child | Ellen Lane |

The East of nearly 2,000 years ago met the West End of the twentieth century quite comfortably at the Lyric, Hammersmith, on Saturday, when for some reason Sir Nigel Playfair presented Mr. Arthur Symons' version of this early Indian play, which is set in A.D. 192 and had its origin in a much earlier time. The Mrichchhakati of Sudraka may certainly be regarded as the first of the melodramas, and as soon as the audience realised the fun of the whole thing it began to enjoy itself quite heartily. If the villain was not actually hissed—and I would not swear that he wasn't—the last-minute rescue on the scaffold was wildly cheered. The dreadful thought that lurks is that we were supposed to take this preciptious hotch-potch of Cellanese ornamentation and scented phrase as a sort of high-brow fun. Otherwise, why was the theatre choked with incense?

The programme stated that Mr. E. Denison Ross and Major Yeats-Brown, the author of "Bengal Lancer" (a book, by the way, that revealed to me more about India than the total of everything I had ever read or heard before) had given advice and assistance in the production. One can take it then that the costumes and customs approximated to the real thing. It would, perhaps, be sacrilegious to suggest that Mr. Oscar Asche should have been called in to bring out the admirable pantomimic possibilities of the snow. More might have been made of the three comedians who worked a "gag" (the origin of which was "shrouded in the mists of a far greater antiquity," to quote the programme) which has been the mainstay of many a pantomime comic.

Roughly speaking, "The Toy Cart" is the story of Vasantasena, an attractive young courtesan who disliked the wealthy Prince who supplied her with jewels and loved Charadutta, a poor—"but morbid" (as Mr. Milne might have said)—Brahman. Charadutta had lost his wife, but had a small son whose life was embittered by the fact that the boy next door had a toy cart made of gold, whereas his was a makeshift affair knocked together in the kitchen. When this sad state of affairs was explained to Vasantasena, she took off her costly necklaces and bracelets and put them in the toy cart. Then she removed some of her clothes and went through some very slow movements that were said to be a dance. The noble Charadutta was so overcome with emotion that he made an appointment to meet her next day in the old flower garden.

Meanwhile, the villain, the Prince, informed of the affair by Rambha—the Courtesan's mother, who was, not unnaturally, worrying about the next quarter's rent—hatched a plot. For a reason that was never explained Charadutta failed to keep the appointment in the garden, so the Prince strangled the girl, left her for dead and made his way to the High Court of Justice. To cut a long story short, Charadutta, as became a strong silent hero, refused to supply an alibi, and the judge had no alternative but to sentence him to death for murder. There was a gay procession to the place of execution, and just as the axe was about to fall the heroine, who had been found buried under a sackful of real leaves by a mendicant friar, turned up, and everything—including the downfall of the tyrant king and the consequent discomfiture of the villainous Prince—came gloriously right at the end.

If it were acted entirely in a transpontine spirit "The Toy Cart" could take its place in a repertory of melodrama. At the Lyric, Hammersmith, it may be said that the actors began with an "ode" and it turned to a "sonnet," for half-way through the audience gave the company its cue, and the cast joined in the very naive fun. There was not much chance for Mr. Franklin Dyall, but this fine actor used his magnificent voice well, and faced his accusers at the trial with grave solemnity. Miss Madeleine Carroll in a dark wig failed to suggest that the lovely Vasantasena could have earned her living as a Courtesan, but then the part did not ask her to do so, but she looked charming. Mr. Ronald Simpson succeeded in getting a touch of character into the villain, and there was every humour in Mr. Arthur Hardy's performance. The best acting came from Miss Margaret Yarde (it nearly always does!) as the heroine's procurating mother. There were individual little studies from Mr. Elliott Seabrooke and Mr. Scott Russell.

G. W. B.

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## "WOODEN SHOES."

AT THE KINGSWAY.

A Play in Three Acts by Beatrix Thomson, based on "Ouida's" novel, "Two Little Wooden Shoes." Presented by Gordon Harbord at the Kingsway Theatre on Thursday, November 13th, 1930.

| | |
|---|---|
| Antoine Mears | H. R. Hignett |
| Mere Kre | May Agate |
| Marie | Lilian Sutch |
| Trine Krebs | Margaret Halstan |
| Lisa | Prudence Vanbrugh |
| Martha | Sybil Brooke |
| Jeannaut | Ralph Truman |
| Jan | George Elton |
| Bebee | Beatrix Thomson |
| Flamen | George De Warfaz |
| Louise | Christine Baker |

Producer ... George De Warfaz

Miss Beatrix Thomson has made an adroit and, in that she has managed to transfer the book to the stage, a successful dramatisation of Ouida's "Two Little Wooden Shoes." The story is cleverly compressed, the action moves forward surely, and all the characters retain what vestiges of life were ever theirs. The atmosphere of the book, with its painstaking presentation of local colour, its mild satire and frequent expressions of copybook piety, has been very well caught too. But we wonder, when all is said and done, if the considerable trouble which has been taken has been justified by the results. "Wooden Shoes" is an innocuous but quite unexciting entertainment. Audiences of the present day are only capable of extracting faint amusement out of the story of a simple village girl who is wooed, then abandoned by a worldly young painter from Paris; though the affecting tale, with its accompaniment of church bells, hokery skinies and the scraping of an old man's violin probably made a more sentimental age dissolve into tears of exquisite compassion.

Miss Thomson, however, has talent for dramatic writing, and can compose effective scenes. Perhaps when she puts this to further use she will draw on her own imagination and remember that a generation which has forgotten, or, rather, does not care to recall Ouida as a novelist, is not likely to rush helter-skelter to discover her in the theatre, unless of course she is presented there as an interesting museum piece or a phenomenon to be explained. And we take it that Miss Thomson's object in the present instance is to do neither of these things, but to give us, exactly as it stands, what has struck her as being a genuine, sincere and straightforward piece of work by a writer who deserves to be rescued from oblivion.

We will give here the bare outlines of the story, for then we think it will be seen that it is attempting the impossible to dramatise such a theme effectively on its merits alone.

Bebee, the heroine, would have been drowned at birth, we learn, if water-lilies had not kept her afloat in the pond where, presumably, an unappreciative parent had flung her. She was rescued by Antoine, an old man when the curtain rises on the first act, and obviously ailing, so that we are not surprised when later he dies, appropriately, at the first lamplit hour.

Bebee is left alone and unprotected. A love[illegible]omantic looms on the horizon and offers to draw water for her; and three busybodied old dames, from different interested motives, offer her shelter with them. But the girl prefers to live on in her little cottage by herself. For a livelihood she sells flowers in the market place and there she attracts the attention of a free-thinking young artist from Paris. He passes the summer painting her in her little wooden shoes and making love to her in—so far as we can gather—a strictly honourable way. Then he goes home, promising to come back, and Bebee waits patiently for his return, applying herself with diligence to the books her friend had left her and becoming more wan every day.

By chance she learns that "The Girl in the Wooden Shoes" is the picture of the year at the Paris Salon, and also that the artist is lying seriously ill. So putting on the footwear which has such an odd significance in the author's scheme, she runs all the way from her home near Malines to Paris, her rustic swain following her, in more leisurely fashion, by train. Arrived in the city, Bebee discovers the man she loves in the arms of another woman and, frantic, rushes in the direction of the Seine. She is saved once more from a watery grave, by her faithful peasant, who takes her home, nurses her back to consciousness and, we suppose, lives happily ever after with her.

Miss Beatrix Thomson made an attractive figure of Bebee, catching the child's naiveté and underlying pathos perfectly. Mr. George de Warfaz had butterfly charm and recklessness as the disturbing influence from Paris, and Mr. Ralph Truman, as the young rustic, suggested more sterling qualities. Mr. H. R. Hignett and Mr. George Elton successfully prevented two old, old men from becoming too boringly and mawkishly senile; and Miss May Agate, Miss Lilian Sutch and Miss Margaret Halstan were a lively trio of village gossips, Miss Agate especially suggesting a lifetime spent hovering over the *pot au feu*. Miss Prudence Vanbrugh, in spite of abandoned play with her shawl, did not altogether convince as the bad girl of the village.

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WANTED KNOWN,
AN AUDITION WILL BE HELD AT
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ON THURSDAY, NOVOMBER 20th, FROM 11 O'CLOCK TILL 1 O'CLOCK, FOR
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STRING BASS DBLG. SOUSA.
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WANTED, URGENT, Tenor Sax dbl. Clar. & Violin. No duds. Young, smart and keen interest in job. Start Dec. 1st. Age, experience, terms to Box 950, "The Era."

WANTED for Governor of Bengal's Orchestra, solo French Horn performer, single, age under 26. Apply to: Musical Director, H.E. The Governor of Bengal's Orchestra, Government House, Calcutta.

WANTED, Trumpet, must be good Vocalist also, for pro. dance hall. State particulars and lowest terms. Box OXOO, "The Era."

WANTED, Organist, cut of town. Apply S. Moore, 10, Faubert's-place, Regent-street, W., between 1 and 2 to-day.

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WANTED, Engt. exp. Violinist, dblg. Saxophone, any business and distance. References.
Violinist, 130, Crown-street, Aberdeen (till 22nd inst.).

WANTED Known, Lady Violiniste disengaged, expd. player, P.C.T., theatre or variety; combine Organ; refs. 74, Bridgford-rd., Nottingham.

WANTED, Engt. by Violiniste, trio or rep., theatre, cinema or cafe; any distance. 82, Cliffe-hill, Warwick.

WANTED, Engt. Violinist lead. or rep., any bus., doubles Oboe where occasion demands. M.U. Hawes, 239, Westbourne-grove, W.11. Park 5318.

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WANTED, by Violiniste (A.C.V.) engts. Combine Mandoline; thor. expd. cin., cafe, var., dance; library; refs. A., 4, Germain-st., Huntingdon.

WANTED, Engt. by Young Lady Violiniste, exp. in jazz and straight; would dep. 31, St. James Gdns., Wembley. 'Phone: 2632 Wembley.

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WANTED, by exp. Violinist (S. or D.), doubling B flat Tenor Sax, Engts., gigs or series; young, smart. 75, Somerset-rd., Edmonton. 'Phone Tottenham 3683.

WANTED Known, the right man for your job. Violin, exp. dance, cafe, cinema; trial. G. Lawson, 22, Salisbury Hall-gardens, E.4.

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WANTED, Engt. as Violin repetiteur or 2nd, anywhere; expd., fine tone, steady, reliable. Write Mr. Violinist, 60, Moor-st., Burton-on-Trent, Staffs.

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WANTED, Engts. Viola dblg. E flat Alto and B flat Tenor Saxes. G. Morris, 34, Ramridge-rd., Luton, Beds.

WANTED, Engt. expd. young 'Celliste (late Royal Pavilion, Ventnor, Villiers' Hotel, Douglas); good refs. 26, Margaret-st., Hull.

WANTED Known, 'Cellist, solo, orch., dblg. Banjo, open dep. or regular. 36, Dorset-st., Portman-sq., W.1. Welbeck 2146.

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WANTED Known, exp. Lady 'Celliste, dblg. Sax, desires Christmas engt. D.M., 448, Camden-rd., N.7. 'Phone: North 2595.

WANTED Known, first-class Solo and Orch. 'Cellist at liberty, any bus., anywhere. 'Cellist, 307, Bramhall-lane, Stockport.

WANTED by Sax dblg. 'Cello, Saw Solos and vocal, any bus. 6, The Drive, Acton, W.3. Chiswick 6157.

WANTED KNOWN, Exp. 'Cellist, open odd dates, dances, dinners, etc., or deputising; M.U. terms. Shaw, Mitcham 3628.

WANTED by young 'Cellist, engt. or deputising, theatre, cinema, cafe. 'Cellist, 18, Stockwell-grove, S.W.9.

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WANTED, Engt. by first-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

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WANTED Known, String Bass, good bass voice; good for chorus and solo work. Packer, 32, Fremantle-st., S.E.17.

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WANTED, Engt. by Flautist doubling B flat Tenor Saxophone; experienced. 20, Fern Bank, Nelson, Lancs.

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WANTED, Gigs, Alt., Ten., Clar., Sop.; own car. "Upway," Coombe Lea, Addington. 'Ph.: Addiscombe 1012.

WANTED, Gigs; young, exp., known; Alto, Tenor, Sop., Clar., Vocalist. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, at liberty, Clarinet and Saxophone for special weeks, permanency and panto season. 86, Sycamore-rd., Nottingham.

WANTED, Engt. Clart. dblg. Alto Sax (late R.M. Military Band and Orch.), expd. any bus., or works band; steady and reliable. Box 827, "The Era."

WANTED, Gigs. Young, exp. semi-pro. Alto Clarinet, Violin. W. Heryett, 19, Lavender Sweep, Clapham Junction, S.W.11. 'Phone: Batt. 5405 before six.

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## MUSICIANS' WANTS.

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WANTED, GIGS, by LEN MILLER, Alto or Tenor Saxes; vacant Sat. next. 135, Wilberforce-road, Finsbury Park, N. 4.

WANTED, Gigs, by First-class Alto Sax, Sop., Violin, Baritone, Tenor; straight or dance. 'Phone W. Shelley-Pearce, Brixton 6462.

WANTED, Gigs by Ernest Holmes, Tenor or Alto Sax, Clar.; own car. 10, Merton-rd., E.17. Holborn 9143.

WANTED Known, Alto or Tenor Sax, Clar., vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Tenor Sax, dblg. Violin, wishes to join semi-pro. band; willing rehearse. Box 951, "The Era."

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WANTED Known, Charles Bohm, Alto Sax and Clarinet, late Majestic Ballroom and Grand Hotel, Llandudno, Victoria Hotel, Preston, open for all offers. 97, Hyde-rd., Ardwick, Manchester.

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WANTED Known, Trumpet, young, first-class exp. modern style, open for gigs. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED Known, Trumpet and Cornet open for engt.; straight or dance. A.R.F., 33, Paulet-rd., Camberwell, S.E.5.

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WANTED by Trumpet, good style, young. Gigs or Perm.; willing rehearse. P.W., 86, Rockingham-street, S.E.1.

WANTED Known, Trumpet disengaged, doubling; exper. dance and stage. B., 83, Ridsdale-road, Anerley, S.E.20.

WANTED, Engt., Trumpet, first-class experience all lines; soloist; moderate salary. Trumpet, 28, Racton-rd., West Brompton, S.W.

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WANTED, Trumpet, semi-pro., dance, evening engts. Harry Carver, 21, Etchingham-rd., E.15.

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WANTED by Pianist, evening engts.; reliable; full library. 24, Moylan-rd., W.6. 'Phone: Fulham 5830.

WANTED, Engts., Pianist (doubling Piano-Accordion); modern dance style. Good S.O. library (D. & S.). Vacant Xmas for coast. 268, Goldhawk-rd., W.12. Shepherd's Bush 3244.

WANTED, Engt., Young Lady Pianiste, solo or orchestral; any business. Dulcie Raymonde, 41, St. Maur-rd., Fulham.

WANTED Known, Orchestral Pianiste, L.R.A.M., excellent sight reader. Pianiste, 37b, Newton-st., Greenock, N.B.

WANTED, Engt. by Orch. and Solo Pianiste, expd. cin-var.; can work non-sync. Trussler, 16, Stanley-rd. W., Bath.

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WANTED Known, smart expd. young Dance Pianist, own library, own car, modern style, wants gigs. Abbott, 10, Gillingham-rd., S.W.1. Franklin 6348.

WANTED, by WELL-KNOWN Dance Pianist, engts., odd or perm. Westfield, 21, Camden Passage, N.1, Clerkenwell 7274.

WANTED, Engt., through talkies, by Orch. Pianiste. Pictures, variety, cafe. Good soloist. Any audition. Would deputise. Queenie Blanche, 43, Ruby-rd., E.17. Walthamstow 1371.

WANTED Known, Dance Pianist, smart, young, expd., open for gigs; own library. C. T. Smith, 33, Gibson-sq., N.1. 'Phone: City 9921, Ex. 39.

WANTED Known, brilliant Dance and Orchestral Pianist open for engts. 'Phone: Richmond 1614.

WANTED Known, Pianiste-Orch. (lady) seeks engt. Double Piano. Lib. 250, Amesbury-av., Streatham Hill, S.W.2. 'Phone: Streatham 4271.

WANTED Known, Edith Lincoln, Orchestral and Solo Pianist, well known in Leeds and Torquay. P.A., 11, Alexander-st

## MUSICIANS' WANTS.

WANTED, Engts. by tip-top Pianist; day-times and odd nights; any bus. Gordon, 31, Aldershot-rd., N.W.6. 'Phone: Maida Vale 6126.

WANTED Known, brilliant Relief Pianist; London or suburbs; would deputise; reliable. L., 13, Burnley-rd., Stockwell, S.W.9.

WANTED, Engt. by Harpiste. A.B., 379, Norwood-road, S.E.27. 'Phone: Streatham 8253.

WANTED, Engt. Banjoist, Tenor and G, dblg. Tenor Sax and Guitar; any bus., anywhere. Willy, 18, Rosslyn-rd., Barking, Essex.

WANTED Known, W. Bryce, the reliable Dance Banjoist, at liberty; rhythm specialist. 145, High Holborn. Ho'born 2622

WANTED Known, Banjo and Guitar, evening engts.; wide exp. Tom Pemberton, 18, Cornwall-rd., Paddington, W.11.

WANTED, by Tenor Banjoist doubling Guitars, Gigs or to join semi-pro. band. Latest six-string chord style on guitar. Experienced and willing to rehearse. Large car. Ernie Henry, 3, Woodland-gardens, N.10. Tudor 3821.

WANTED, by Semi-Pro. Banjoist, reader, evening engts. with dance band; N.W. London. Box 941, "The Era."

WANTED Known, Banjo dblg. String Bass, experienced and reliable; hotel, straight and dance. 50, Wyatt Park-road, S.W.2.

WANTED, by Banjoist, G. Tenor, Guitar; perm., odd dates; good tone. S.H.C., 33, Lady Margaret-rd., N.W.5. North 4573.

WANTED, by young exp. Dance Banjoist or B flat Tenor Sax., engts. Agnew, 7, Kingston House, Camden-st., N.W.1. 'Phone: Welbeck 2012.

WANTED, Engt. by Tenor Banjoist, doubling Spanish Guitar. Hot style. B. Bullard, 125, Plumstead Common-road, S.E.18.

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Dated November 7th, 1930.

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November 7th, 1930.

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Shortly after Christmas, with a strong Irish cast that includes Barry Fitzgerald, J. B. Fagan will produce George Shields' latest comedy, "The New Gossoon." The piece has already succeeded at the Abbey Theatre, Dublin.

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Joe Kay and his X-N-Tricity Orchestra are arranging an all British programme for this week at the Tricity Restaurant, and the P.D. numbers being featured by him are "Baby Angel," "Sittin' on a Haystack," "The Blue Bird Sang to Me," "When the Orange Trees Blossom in Spain," and "Hindoo Love Birds." Also four numbers in course of production, shortly to be released, entitled "I Spy," "I Wonder," "Sitting Sweating in the Sunshine," and "Dancing Fever."

Peter Derek's sensational success "Sittin' on a Haystack," the number which is taking London and the provinces by storm is proving to be this firm's greatest winner. It is being recorded by Decca and is being featured by bands all over the country. Marius B. Winter is broadcasting this from London, Jack Padbury, Godowsky, Fred Kitchen, Anton, Bertini and many other prominent London leaders are making a fuss of it.

John S. Williamson, Lozell's Picture House, Birmingham, is featuring many P.D. numbers on his organ, including "The Blue Bird Sang To Me," "Baby Angel," "Hoping and Dreaming," a haunting waltz song, and "The Syncopated Way," that fascinating 6/8.

"When the Orange Trees Blossom in Spain," acknowledged to be one of the best fox-trot tango tunes of recent years, is being regularly featured by Harry Gordon, Joe Kay and Harold Wallace—the new band leader at the Queen's Hotel, Leicester-square, whose original guitar combination makes a very effective arrangement of this number.

Jas. H. Ellis, who is featuring the new Spanish one-step "Paquita," at Bradford, writes: "A wonderful number."

Panto artists and producers are missing a good thing if they fail to write or call for P.D.'s panto numbers.

The Perth Theatre bookings for the present season include:—"First Mrs. Fraser," "Almost a Honeymoon," "Girl Friend," "Lilac Time," "Here Comes the Bride," Lydia Kyashdt, Fred Duprez, Sir Frank Benson, Will Fyffe and Florrie Forde. The theatre is still in the hands of Mrs. J. H. Savile, while her daughter, Miss Winifred Savile, is manageress and attends to all the bookings.

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## A.C.U. CHILDREN'S HOSTELS.

(*To the Editor of "The Era."*)

SIR,—The Actors' Church Union has recently opened a second residential hostel for children of touring actors and actresses. It is in Sinclair-road, West Kensington, thirty doors from the first hostel, which opened its doors seven years ago for the same purpose. The new house is freehold and has been altered and adapted, and charmingly but sensibly furnished.

The Staff includes a Matron, who is a trained nurse, and there is accommodation for sixteen children, girls of school age and also for little boys and girls of from 3 to 5 years. The provision of accommodation for these younger children is a new venture, and apparently is already meeting what we believe to be an urgent need.

The first hostel will now be reserved exclusively for a similar number of boys of school age. The hostels are purposely thus limited as to numbers that the children may enjoy a real family life in real family homes, and that they may receive, as nearly as possible, the equivalent of the loving individual care and consideration their parents would give them in their own homes, but for the demands of their wandering life on the stage. The children attend Church of England services, and those of school age elementary or secondary schools, as their parents prefer.

Applications by parents may be made to the Headquarters of the Actors' Church Union, 1a, Bateman Buildings, Soho-square, W.1.—Yours, etc.,

JULIA NEILSON,
Vice-President, A.C.U.
W. W. PERRIN, Bishop,
Chairman, A.C.U.

### Ideas from Bourneville.

Each year more and more people solve their Christmas Gift problem in the happiest way—with a box of Cadbury's Chocolates. Outstanding even in this season's range of attractive and fashionable boxes, is the new Golden East Assortment. This beautifully decorated box contains an entirely new selection of de luxe chocolates and has been specially designed to embody all the best features of modern continental packing. "Golden East" will, we prophesy, be an immensely popular present this Christmas.

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### Novelties at the Coliseum.

With the exception of Frances Carson and Frank Vosper, who remain in Vivian Tidmarsh's successful farcical sketch, "The Splendid Liars," next week's bill at the London Coliseum is a complete change. It will include the first appearance in variety of the famous prima donna of the Paris Opera and Opera Comique, Madame Lydia Lipkowska, in a scene from Meyerbeer's "Star of the North." Anton Dolin, Anna Ludmila and Penelope Spencer will appear in new dance creations in which they were recently successful at the Arts Theatre. The programme also includes the Ten Gordon Ray Girls, who are claimed to be the fastest dance troupe in England; Naughton and Gold, "Nature's gift to humour"; Norman Long; the Anena Family, in Indian sports and pastimes; Dorrie Dene; Camille Gillard, Belgian tenor, in "La Reve Passe"; and Mephisto, the calculating dog.

### Death of Mr. Val Gurney.

We regret to announce the death, which occurred at a nursing home in Stirling, of Mr. Val Gurney, the popular actor-manager and producer of the Florence Churchill Repertory Company. Val Gurney—his own name was Ernest Alfred Jones—was born at Oxford forty-one years ago, was trained under Granville Barker, and had much experience in West End theatres besides touring extensively in Canada and the United States. A consummate actor, he was also the author of the popular plays "Smouldering Fires," "Suspicion," "The Sheik" and "A Sinner in Paradise." The Florence Churchill Company have had their headquarters for some months in the Alhambra Theatre, Stirling, where they are still playing to remarkable houses.

### "King Henry's Daughter."

A clever historical play, written and produced by Mr. Henry Wilson, was presented at the Rolli Hall, Hove, last week. It deals with the intrigues which crowded the Tudor era, Queen Elizabeth, her lovers and enemies. Queen Bess is a striking personality and the part was capably played by Mrs. Wilson, the talented author appearing as John Beverley, Earl of Marlowe. The piece was effectively mounted and dressed, Mr. Wilson—an artist in more than one branch of art—painting the scenery.

Many amateur dramatic societies in different part of the country have included "To Meet the King," the one-act pshychic play in which Miss Sybil Thorndike appeared at the Coliseum early in the year, in their winter programmes, and during the present week there will be performances in Sheffield, Nottingham, Preston and London. One of next week's "dates" is in Fife, Scotland. Negotiations are also in progress for the play's production in America and Australia and for its translation into German and Danish.

That latest dance sensation, "The Moochi," is creating a furore wherever demonstrated by those remarkable terpsichorean exponents, Annette Mills and Robert Sielle, who are having a busy time this week working at the London Palladium and the Astoria Dance Salon. "The Moochi" is published by the Lawrence Wright Music Company, and is all set for being one of the season's dance hits.

A copy of "THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

## "DAPHNE."

### AT KING'S, HAMMERSMITH.

Musical Comedy in Two Acts, by Myles Clifton; lyrics by Olive Turner and E. Maxwell Farrer; music by H. Baynton Power; presented for the first time in London at the King's Theatre, Hammersmith, on Monday, November 17th.

Rev. Charles Wilmot ... Charles F. Cooke
Geoffrey Ogden ... Raymond Langley
Frank Heatherleigh ..... Cecil Wayne
Lord Ranelagh ..... Myles Clifton
Sparks ..... Tony Williams
Mrs. Goshawk ..... Eva Brickwell
Timothy Goshawk ..... Eric Le Fre
Daphne Frear ... Margaret Campbell
Charles Plunket ..... Guy Middleton
Peggy Pastille ..... Cecile Maule-Cole
Diana Duckfield...Jeanette Lewthwaite
Lady Ranelagh ..... Peggy Butcher
Producer ... W. J. Wilson

"Daphne," a new musical comedy, was presented by Mr. Douglas Eley for the first time in London at the King's Theatre, Hammersmith, on Monday. As it is labelled "prior to West End production," detailed criticism must be deferred. The plot is concerned with the familiar story of the bold bad villain who not only wants to steal the hero's fortune but his girl as well. Needless to say, all comes right in the end, but not until we have been introduced to all sorts of amusing incidents and contretemps. Blessed with a lively and melodious score, from the pen of Mr. H. Baynton Power; produced by that expert, William J. Wilson, and with its dances arranged by Edward Royce, Junr., "Daphne" proved herself to be a very welcome visitor to Town and a large audience signified the same in the usual manner on Monday.

The principals include Miss Margaret Campbell, a sweet singing and dancing heroine; Mr. Cecil Wayne, a strongly-vocal hero, and Mr. Raymond Langley, as the villain, who "still pursued her." Equally important in the scheme of things are, however, the three upon whose shoulders the main comedy burden falls and who so gallantly support it. These are that lively young singer and dancer, Miss Cecile Maule-Cole; the author, Mr. Myles Clifton, who provides himself with some of his best lines, and Mr. Eric Le Fre, who is the very epitome of vim and vigour whenever he is upon the stage. It was certainly the comedy element that took everybody's fancy. The orchestra is conducted by Mr. Neville Ravel.

## RENEE DALE RECITAL.

A further dramatic and humorous recital was given on Saturday, November 8th, at the Rudolf Steiner Hall, by Miss Renee Dale, A.T.C.L. The hall was almost full and the audience was most appreciative of the fare provided. Miss Dale attempted successfully nearly a two-hour programme, entirely by herself, and gave, straight off the reel, no fewer than thirteen examples of her ability in elocution, memory and gesture, with no other effects than a chair and table. She is a fairly tall, exceedingly characteristic young lady with a somewhat whimsical expression which adds an indefinite attraction. Her humorous farce is rather gentle and she does not overact or too greatly emphasise the dramatic portions of her recitals.

We liked her delineations of the characters in her rendering of "Bob Cratchit's Christmas Dinner," whilst "Jones Minor's Recitation" was very well enjoyed. D. C. Calthrop's "Three Blind Mice" was another very enjoyable number, but her best example of character work was undoubtedly her own "Pot Pourri in a Restaurant," which caused hearty laughter. The other recitals in her repertoire were "The Uninvited," "The Bishop and the Caterpillar," "Home, Sweet Home," four of Milne's "Child Studies," "How Flowers First Came," by herself, "The Fruit Seller's Story," Anderson's "Butterfly" and Wiggins' "The Rehearsal."

### Another Boxer.

John Pettifer, the new "English Carnera," makes his appearance at the South London next week at the head of a variety bill.

### Variety Ball Lucky Programmes.

Several prizes for the "lucky programmes" at the Variety Ball remained unclaimed. The numbers are:—366, 81, 17, 230, 420, 79, 15, 172 and 309. Claims should be made to Harry Marlow, 18, Charing Cross-road, W.C.

### Dave Carter Among the Hibernians.

Dave Carter was well among his fellow Hibernians last Saturday at the Mitre Hotel, Chancery-lane, when the London Irish and Trinity College (Dublin) Rugby Football Clubs dined each other after their encounter on the field. Dave was in splendid form with his Irish songs and other well-known pros. present included Fred Curtis and Charlie Lucas.

## LONDON VARIETY THEATRES.

(Other Variety Notices on page 11).

## "THE DUG-OUT MELODY."

### AT SHEPHERD'S BUSH EMPIRE.

The piece, written and produced by Harold Dayne, sets out to give the lighter side of the Great War, and be it said at once that the broad type of humour is very much in evidence. The scenes, as becomes the nature of the play, are very reminiscent of the war period, and in order to allow the ladies to appear there is a reference to a "Coladium" music-hall, complete with chorus. The latter are a bevy of young ladies who give a dancing and singing background to the piece. Their dancing is certainly a reason for their inclusion and in one tuneful number, "Roaming Through the Roses," they revealed the possession of good voices. Their stage presence is also worthy of commendation. No war play would be complete without a "Mademoiselle" (from Armentieres) and this part was ably fulfilled by Clarice Chesney. She made a vivacious singer of catchy songs, and took part in several humorous interludes with Jimmie Leslie, upon whom fell the brunt of the laughter-making. His diminutive stature added to his natural abilities in creating the fun. He had two or three sketches in which he was at his best. Harold Dayne was able to take close control of the production as producer by continuously appearing on the stage as a foil to the antics of Jimmie Leslie. He certainly was an added asset to the company. Frank D. Fraser was the typical "Sergt. Major," with stentorian voice and blustering manner. A special feature of the piece is "The Wedding of the Toy Tin Soldier," which was a particularly good piece of work as a spectacle and entertainment. The whole company appeared in the scena, led by Clarice Chesney. George Perry and Johnnie Cullen gave a clever exhibition of simultaneous dancing in this number, and incidentally they appeared throughout the piece and contributed dancing turns. The old and the new songs were sung in harmonious style by Oswald Jones, Charles Davies, Clifford Booth and Glyn Rowlands, who made a very good vocal quartette. Others who appear in the production are Edwin Bennett, Mona Edene, A. W. Cotterell, Nancy Wilkinson and Evelyn Moody.

## "GOING THE PACE."

### AT THE BEDFORD.

A "multiplicity of mirth, melody and music" is presented in "Going the Pace." The piece comprises sixteen scenes, including "King for a Day," in which Sid Dooley makes his entrance as the pushing reporter, Septimus Tapper, aided and abetted by the precocious photographer, Wee Toss. "I've Lost My Heart To You," as a duet, is very well rendered by Dorothy Eckford and Fred Leigh. Then Wee Toss and Wee Betty warble a Scotch ditty while Sid executes a quick change into the monarchical robes of a king.

Wee Toss and Wee Betty then dance gaily to the taking tune of "Should I?" The Leslie Girls give one of their graceful dances, many of which enliven the proceedings. "The Lion Tamer," with Maisie Gordon and Alfred Passmore acting well up to Sid in the title rôle, is a surprise stunt. Fred Leigh has a good voice and his selection of songs is eminently suitable—"Ain't it Grand to be Home Again" and "The Song of the Dawn." "Les Golfus" enables a pair of astounding equilibrists to give a startling exhibition in "Two at the Tee." Larry Howard, as a siffleur, proves himself a great "Stein songer" and bird impersonator. Sid, as Private Clancy, tells us in song of his experiences as a batman and keeps the audience in fits of laughter. Maisie Gordon, as the "skivvy," and Alfred Passmore as the Colonel, play well up to him.

"Paying Guests" is another good comedy concoction in which Sid again proves himself a high explosive of merriment. Perhaps Dorothy Eckford's best effort is "The Dancing Lesson," charmingly rendered. Acrobatics by the Leslie Girls is quite a good show. Next Sid encounters a burglar in "A Quiet Life" and his woe begone visage assists the fun materially. The jolly Follies brings a thoroughly jolly show to a conclusion.

### Music Hall Ladies' Guild.

A reminder may be given of the annual general meeting of the Music Hall Ladies' Guild to-morrow (Thursday) at 3 p.m., in the Board Room of the Variety Artists Federation, 18, Charing Cross-road. Mr. William Harrison (the managing director of Messrs. James Buchanan and Co. Ltd.) will take the chair at the annual ball on Sunday, December 7th.


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# The Realm of Music

By L. HENDERSON WILLIAMS.

### SONATAS FOR 'CELLO AND PIANO.

The Sonata Recital given by Misses Antonia Butler and Kathleen Long on the 10th inst., comprised Bach's Sonata in G major, Brahms' in F, op. 99 and Honegger's Sonata. Kodaly's arrangement of two Bach *Choral-Vorspiele* came between. Miss Butler is not so much in sympathy with Bach as with Brahms. Her attitude towards the latter was instinctively right, though the measure of her delincative power has yet to grow to the stature of her feeling. Honegger, in "absolute" music, has singularly little to say, but what he had was said in excellent style by the recital-givers. Miss Long has already established her reputation as a highly-intelligent chamber-music pianist (though she is inclined to intellectual domination) and Miss Butler's career as a 'cellist is certainly one to be watched.

### THE SPENCER DYKE QUARTET.

Since last heard this Quartet has suffered the loss of its 'cellist, Mr. Patterson Parker, who had been a member since 1918. With a thing of such organic growth as a string quartet, the loss of a member is veritably the loss of a limb. But Mr. Spencer Dyke is extremely fortunate in having secured the services of Mr. Cedric Sharpe, who already fits the *ensemble* with remarkable success. Although the Schumann Quartet in A was last on the programme, it deserves first mention because of being such an illuminating performance. It is Schumann at his best, and every phrase had been considered in itself and in its relationships so that the proportions and characteristics of each movement were expressed with perfect lucidity. The players are in keen mental touch. The Memuetto of the Schubert Quartet in B flat secured a small ovation, though, in truth, it was a bit too robustly rendered. Bax in G was also heard with great enjoyment. This work of his (1918) departs from the tone of its fellows in two aspects: it is more specifically Celtic and at the same time it is devoid of the "dark" patches that appear in the writings of this period. The *Lento* is plaintive but no more, and the other two movements are wholeheartedly cheerful. It was played with spirit.

### JOHN HUNT.

Mr. Hunt will go far, his mind is so evidently in control of his fingers. Fine as is his technique, it is in the purposeful and considered aspects that the especial value of his playing lies. Each variety of touch, each inflexion of tone, is applied not casually but to express a definite shade of meaning. At the same time, Mr. Hunt has the defects of his qualities. He can be dry. One infers that he despises the expression of feeling. At any rate, Schubert was a more lovably human fellow than the performance of his Sonata in D (op. 53) would have led one to believe. Mr. Hunt's Chopin was refreshingly virile so far as the Ballade in G minor and Fantaisie in F minor were concerned, but the *Berceuse* was turned into a five-finger exercise. We suggest a course of humanising literature.

### EMMY HEIM.

Mme. Emmy Heim is an artist whom it is always a pleasure to welcome to London. She has a full, rich voice and such unusually good control of it that she produces with vocal mechanism as many varieties of tonal shading as an expert pianist does with touch. Her use of mezza-voce is admirable but, using it for long stretches, the voice sometimes became strained, particularly when, as with Schumann's "*Der Nussbaum*," the pace adopted was too slow. She sang Italian arias, *Lieder* and folk-songs, and it would be hard to say which she did best. Her judgment in suiting the vocal tone to the type of folk-song was excellent. Mr. George Reeves accompanied, and what he liked (particularly Schumann) he played delightfully; to what he regarded with indifference he was less kind.

### THE B.B.C.'S BACH CONCERT.

Six Brandenburg Concertos all of a string promised serious going to all but those Promenade-bred Bach gluttons who can never have enough. We went dubiously and promised each other to leave early. But we stayed late. It was so extremely well done. With thirteen specified instrumental soloists and several unofficial ones such as the leading 'cellists and the double-bass, it is impossible to speak of each at length. But a few performances stood out. First, the unusual finale of No. 1, with its delicious, almost Schubertian, Polacca; secondly, the singularly perfect *ensemble* of the flute players in No. 4; they played as one man. No. 2 gave us some very clean, bright trumpet playing, though it was a size too large for the picture. Incidentally, our leading oboist has yet something to do in mellowing and fining his tone and phrasing: he is a sound musician but a less-exquisite artist than flute or horn. Finally there was the utterly lovely unaccompanied slow movement of No. 5, most graciously played by Messrs Samuel, Murchie and Catterall. Sir Henry Wood is to be congratulated on a wise abstinence in use of players in *tutti;* it was comparatively seldom that the whole orchestra joined in, consequently the Bach atmosphere remained for the most part unimpaired. If Mr. Keith Falkner has been left to the last it is only because of his isolation as a vocalist in an instrumental paradise. He sang, as always, with purity of tone and well-expressed feeling, and it was a joy to hear phrasing as well matched as his with Mr. Leon Goossens' in the *oboe d'amore obbligato*.

### ADOLF BUSCH AND RUDOLF SERKIN.

Nothing in the realm of recital-giving comes up to a Sonata recital by Herren Busch and Serkin for complete æsthetic satisfaction. Never in my experience have violin and piano been so perfectly married. The unity in interpretation is marvellous. At Wigmore Hall on November 13th, they played Brahms in G (Op. 78), Mozart in B flat (K. 454) and Schubert's *Phantasie* (Op. 159). As in their Æolian Hall recital given about a year ago they confirmed the impression of being a unique artistic combination. Brahms has never been more perfectly expressed. Herr Busch's tone combines extreme purity with great warmth, a combination seldom met with and serving as a most plastic vehicle for his thought. Herr Serkin, also, is so far delivered from the consideration of mere technique as to banish from mind all but the tale of the music itself.

### MISCHA ELMAN.

At Queen's Hall on Saturday afternoon this exceptionally accomplished violinist presented a programme mainly of Sonatas, in which he was companioned by M. Marcel van Gool—a good accompanist but not so sensitive a musician. Mischa Elman's playing is always in perfect taste and his technique is impeccable. He expresses lyrical feeling with the greatest felicity but his tone lacks depth and resonance. His performance of an unaccompanied Bach Sonata was crisp, clean and pure-toned.

### THE ROYAL PHILHARMONIC SOCIETY.

Mr. Julian Clifford, the young conductor in charge of the Philharmonic Orchestra on November 13th, has an admirably sound knowledge of his job and a quietly competent way of enforcing his wishes. It must have been a disappointment to him, as well as to the audience, that Mme. Suggia was too unwell to appear, for in the Elgar Violoncello Concerto notes are merely the basis of the stylistic super-structure. Never was a work more dependent on interpretation, and at Monday morning's rehearsal he had taken great pains to obtain a congenial accompaniment to Mme. Suggia's performance. M. Antoni Sala, who took her place, is to be congratulated on having mastered the technicalities of the Concerto in the few days at his disposal.

The programme comprised, in addition, Haydn's Symphony in G, No. 88, Honegger's "Rugby" and Scriabin's "*Le Poème de L'Extase*." It was, frankly, a most incompatible mixture. However, Mr. Clifford managed to obtain fair and straightforward representations all round. The Haydn performance was the most finished. I think "Rugby" was note-perfect, but it would not in the least have mattered if it were not. Certain weaknesses in the Scriabin had their roots in the music itself—in its emotional, ill-regulated ebb and flow, for instance—and it would have taken Toscanini himself to make the work convincing. It has some lovely points; but it never gets anywhere.

### HAMILTON HARTY SYMPHONY CONCERTS.

Not the wildest enthusiasm shown at the Proms. surpassed that displayed in Queen's Hall on November 14th at the first appearance of the Manchester choralists and instrumentalists under their famous conductor. It was evoked by the triumph of two personalities: that of Berlioz, whose *Messe des Morts* is certainly a most notable achievement in music, and of Sir Hamilton Harty, who is one of the most notable exponents of Berlioz. Taking it on broad lines the *Messe* was magnificently presented. Sir Hamilton's reading bringing out to the full every detail of beauty or originality. Incidentally, the evening was a glorification of brass, from the earth-shaking voice of the Father of All Tubas to the ringing challenges of trumpets and trombones. The four-cornered disposition was tremendously effective. Berlioz's dramatic instinct amounts to genius in its applicaton to this, his greatest work. Once or twice it failed him, but for the most part he chose the musical *mot juste* with unfailing flair—in that following of the fainting, halting, *lux perpetua luceat eis* at the close of the Requiem by the impassioned *Kyrie, eleison*, in the thrilling outburst of the *Tuba mirum* and the infinite variety of inflexions of "*Salve me*." Noteworthy also were the melodic sweep of the *Lacrymosa*, the originality in conception of the *Offertorium* and the *Hostias*, and the ghostlike voice of the violas in the *Agnus Dei*. Mr. Parry Jones sang the *Sanctus* with good taste.

In Part II. the *Carnaval romain* and the *March Troyenne* stood out as exceedingly brilliant performances. The Rakoczy March was added by request.

### FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's: 8, B.B.C. Symphony Concert. Wigmore: 8.30, Wednesday evening Chamber Concert. Grotrian: 8.30, Sonata Recital by Samuel Dushkin (violin) and Beveridge Webster (piano).

Thursday, 20th.—Wigmore: 8.15, the St. George's Singers. Grotrian: 8.30, Francis Quarry, pianist. 74, Grosvenor-street: Guild of Singers and Players at 8.30. Albert Hall: 8, Royal Choral Society in Verdi's *Requiem*.

Friday, 21st.—Conway Hall: 8, Free Chamber Concert. Wigmore: 8.30, Stephan Bergmann, pianist.

Saturday, 22nd.—Wigmore: 3, Donald Francis Tovey, pianist.

Monday, 24th.—Wigmore: 8.30, Antonia Butler, 'cellist.

Tuesday, 25th.—Wigmore: 8.30, Violet Pusey, violinist. Grotrian: 8.30, New London Trio.

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### Fay Compton as Principal Boy.

Mr. Julian Wylie's long search for a principal boy for his Christmas production of "Dick Whittington" at the Manchester Palace has culminated in his engagement of Fay Compton at (it is whispered) a phenomenal salary. Miss Compton goes back to her Pelissier days for previous experience in this line, but no one has any doubt about her capability. The promise of a big show is rosy, for the other principals engaged are Irene North (Alice Fitzwarren), Tom D. Newell (the Cook), Fred Walmesley (Alderman Fitzwarren) and Jack Edge (Idle Jack).

### "Peter Pan" for the Palladium.

The Daniel Mayer Company have just concluded arrangements to present "Peter Pan" at the London Palladium this year, commencing Monday, December 22nd, for matinées only. Jean Forbes-Robertson will again be Peter, and rehearsals under the personal supervision of Sir James Barrie will commence shortly. The matinées of "Peter Pan" will not affect the presentation of variety at the Palladium each evening, but will only necessitate the cancellation of the Tuesday and Thursday matinées for the time being.

### St. James's Theatre.

On Wednesday next the Daniel Mayer Company will present, at the St. James's, "A Murder Has Been Arranged," the "ghost story in three acts," by Emlyn Williams, which was successfully produced by the Repertory Players on Sunday, November 9th, at the Strand Theatre. Henry Kendall, Whitmore Humphreys, Ann Codrington, Amy Veness, Veronica Turleigh and Margaretta Scott will play their original parts. Newcomers to the cast will be J. H. Roberts, John Cheatle and Viola Compton. The play will be produced by the author.

### "General John Regan" at Criterion.

Miss Mary Moore will revive "General John Regan," George A. Birmingham's comedy, at the Criterion on Tuesday. The cast will consist of Fred O'Donovan, Sydney Morgan, Percy Walsh, J. A. O'Rourke, Percy Parsons, Tony Quinn, E. J. Kennedy, Brian Herbert, Herbert Doyle, Harry Hutchinson, Allan Stephenson, Kathleen Drago, Helena Pickard and Joyce Chancellor.

### New Phillpotts' Play.

The Christmas production at Birmingham Repertory Theatre is to be a new Phillpotts comedy, entitled "The Good Old Days." Miss Adelaide Phillpotts has again collaborated with her dramatist father, and the play is another example of Devonshire characterisation. Miss Phillpotts was, with her parent, the author of "Yellow Sands," and her own, "The Mayor," was also produced at the Repertory Theatre last year. Mr. Eden Phillpotts, who is now in his 68th year, scored earlier successes at Sir Barry Jackson's Birmingham house with "The Farmer's Wife" and "Devonshire Cream."

### The Faculty Theatre.

The Faculty Theatre Group have secured the rights to produce "Lady Julie" by Strindberg, which is the new version of the banned play, originally called "Miss Julie." The play will be produced on Monday and will be preceded by Conrad's "One Day More."

### "Marriage à la Mode."

Sir Nigel Playfair's colourful production of Dryden's comedy has been transferred from the Lyric, Hammersmith, to the Royalty Theatre. All the principal rôles are filled by the original cast, and Miss Athene Sayler, Mr. Glen Bryan Shaw, and Mr. George Hayes scored heavily before an enthusiastic house, who showed manifest approval of this delightful production.

### Everyman Theatre Guild.

Presiding at the annual meeting of the Theatre Guild, Mr. J. T. Grein said that the Guild had completed its first year with a creditable record of work. There had been some notable successes; amongst them, "The Storm," by Ostrovsky, "Charles and Mary," by Joan Temple, and "The Far-off Hills," by Lennox Robinson. There had been one or two failures which should be nameless—but on the whole the standard set had been a high one and one of which the Guild might feel proud.

Mr. Malcolm Morley said the Theatre had been kept open during the whole year and it was free from debt. It had been felt for some time that the work of the Guild could be made considerably easier by uniting more closely the audience and the management, and with this end in view members of the Guild were to be asked to elect a Committee to serve as a link between members and the managing director. With a larger membership, entailing as it would, a larger income, the Guild could look into the future with confidence.

On the proposition of Sir William Arbuthnot Lane, the following were elected to serve on the Committee: The Viscountess Bearsted, Lady Forbes-Robertson, Mr Clifford Bax, Mrs. Gasque, Colonel H. H. Balfour and Mrs. W. T. Chapman—with power to add to their number.

### Minnie Rayner Back.

Miss Minnie Rayner has returned to England after a short tour of Canada and America with Mr. Ivor Novello's company in "Symphony in Two Flats." Miss Rayner has now finished her engagement with Mr. Novello. She was with him for over a year.

### "Oh, Daddy!"

Leslie Henson and Firth Shephard have just decided on Thursday, November 27th, for the production of "Oh Daddy!"—restoring W. H. Berry and Heather Thatcher to the farcical comedy stage—at the Prince's. It is making its début this week at the Streatham Theatre. Henson and Austin Melford, who are jointly producing it, are both acting in "It's a Boy," for which Henson is also, with Firth Shephard, managerially responsible. Henson has just finished acting in a British film, and Melford is writing one. Melford is the author of "It's a Boy," part author of another winner, "Nippy," and, of course, adapter of "Oh Daddy!" In their spare time they play golf—"not because we want to," says Leslie, "all we really want to do is to sleep: but, as President of the Stage Golfing Society, I have to—well—you understand!"

### "Wonder Bar."

In addition to Dorothy Dickson, Carl Brisson, Elsie Randolph, Blaney and Farrar, Joseph Greenwald and Enid Stamp-Taylor, the company engaged for André Charlot's "Wonder Bar," due at the Savoy on December 1st, includes Terry Irvine, a well-known club cocktail-shaker; Giovanni, the "pickpocket"; Arthur Rosebery and his band; the Countess Bosdari as one of the "show" girls; eight of the "Charlot's Masquerade" girls, in a cabaret-within-a-cabaret show; Cecil Parker and Spencer Trevor, "released" from "The House of Danger"; Dick Francis; Reginald Smith; Gertrude Musgrove and George Benson. Charlot's two R.A.D.A. "finds"; William Cavanagh, and Moyra Gillis. Julius B. Salter, the well-known German producer, will stage the piece.

### Pantomime for the Grafton.

An Edwardian pantomime, complete with a dame, ballet-skirted fairies and a number of old nineteenth-century pantomime songs will be the Christmas attraction at the Grafton, Miss Judith Wogan's little theatre in Tottenham Court-road.

### "I Take That Man."

Miss Valerie Wyngate, who adapted "Her Cardboard Lover," is producing a new comedy which she has adapted from the Viennese, at the King's Theatre, Southsea, on Monday. Its title is "I Take That Man." Rosalinde Fuller, Geo. H. Mulcaster, Roy Byford and Mary Sheridan will play the leading rôles.

### The Merton Floats.

"A New Way To Pay Old Debts," Philip Massinger's play, will be presented by the Merton Floats, in Merton Hall, Oxford, on December 3rd. The play will be produced by Sir Nigel Playfair, and the cast will include the Hon. Mrs. David Tennant (Hermione Baddeley) and Miss Renée De Vaux.

### Gallery First Nighters' Club.

Apropos of the controversy aroused by "The Barretts of Wimpole Street," Mr. Hubert Griffith will open a debate, the title of which will be "Libel or Courage," at the meeting of the Gallery First Nighters' Club on Sunday. Mr. Sydney W. Carroll will reply. Miss Athene Seyler will take the chair at 7.15 p.m.

### "The Witch" for the Embassy.

Seventeen years have passed since John Masefield's play, "The Witch," was last done at the St. James's Theatre, and its revival by the Embassy Repertory Theatre Company on Monday should prove interesting. The late Janet Achurch's part of Merete Beyer will be played by Miss Edith Sharpe, Absolon by Donald Wolfit, Martin by Robert Donat and Anne Pedersdotter by Miss Joyce Bland. The last-named character was originally created by Miss Lillah McCarthy, now Lady Keeble.

### Oxford University Opera Club.

Albert Lortzing's comic opera, "Czar and Zimmerman" (The Czar and the Carpenter) will be produced by the Oxford University Opera Club at the New Theatre, Oxford, on Tuesday November 25th. Lortzing's "Czar and Zimmerman" is virtually unknown in England, yet few opera houses in Germany are complete without it. As far as can be ascertained, the work has only been produced twice before in this country—once at the Gaiety Theatre, London, in 1871, and once at the Royal Academy of Music, in the early nineties. It may be mentioned that Lortzing and his wife played the parts of the foolish deserter, Peter Ivanov, and the Widow Brown, respectively, and that the part of the Czar became one of Charles Santley's great rôles.

The action of the play takes place in the little Dutch village of Saardam, where Peter the Great is staying, disguised as an ordinary carpenter, in order to gain knowledge of ship-building for the benefit of his country. The cast will include Suzan Turner, Bertha Philips, Sumner Austin (St. John's), Edward Manning (all of whom contributed to the success of "The Bartered Bride"), Kate Evers, Philip Arnhold (Balliol), H. Burns Jamieson (Queen's), Brian Richards (Exeter), William Cullis (New College), John Sykes (Balliol) and Morgan Jones. Miss Olive Trevor will direct the Ballet. Mr. Bernard Naylor (Exeter) will conduct. The scenery is being made to the designs of Herr Strohbach, the producer at Cologne Opera House, at the Royal College of Music.

### Birmingham's Two Pantomimes.

For the third time since the war ended Birmingham is to see a "Cinderella" pantomime. It will be staged at the Alexandra, and it is of interest to note that Miss Maisie Weldon (daughter of the late variety artist, Harry Weldon) is to be the principal girl. Miss Nora Bancroft is the principal boy, and Mr. Nor Kiddie the chief comedian. Mewse and Singer are the speciality dancers, and the Keystones are also engaged, with Miss Gladys Watson as Dandini.

At the Theatre Royal Birmingham folk will look forward to another Julian Wylie pantomime. This will be a revised version of last year's Drury Lane production of "The Sleeping Beauty." In addition to the principals already announced—Mr. G. S. Melvin (as the Queen), Miss Dorothy Langley (the Prince) and Miss Betty Astill (the Princess), Beauty—Mr. Ken Douglas will appear as Randolph and Mr. James Craig as the King. Then Miss June Nolan is given the rôle of Trixie, Mr. George Hirste that of the nurse, and Miss Beth Alys takes the part of the Fairy Queen, with Mr. Mark Turner representing the Witch.

### North of England Theatres for Sale.

Three North of England theatres are in the market and will shortly be offered for sale by auction. They are the Grand Theatre, Lancaster, the seating accommodation of which is 800; the Theatre Royal, Whitehaven, which holds 750; and the Hippodrome, West Hartlepool, with a seating capacity of 1,200. All are fully licensed for dramatic and musical performances and pictures. The sale will take place in the Midland Hotel, Manchester, on Tuesday, December 2nd, at 2.30, and the auctioneers are Messrs. Knight, Frank and Rutley, 20, Hanover-square, London, W.1 and 90, Prince's-street, Edinburgh.

### Moscovitch in America.

Mr. Maurice Moscovitch is making a second American appearance, under the management of Charles Dillingham, in "The Merchant of Venice." He opened in Boston and goes to New York in a week's time.

### Phyllis Pleydell.

For the past three months Phyllis Pleydell has been appearing in Mr. Percy Hutchison's production, "Miss Adventure," with very gratifying success. The play concluded its tour at the Grand, Walverhampton, last Saturday week, and Miss Pleydell is now considering offers for another show.

### Birmingham Children's Theatre.

A movement which has been making progress in recent years is the Birmingham Children's Theatre. It exists in order to encourage among members of the Boys' and Girls' Union of Clubs a high standard of dramatic fare. As the basis of its activities this season, a delightful piece has been chosen—Mr. A. P. Herbert's "Fat King Melon and Princess Carraway." Kyrle Hall and Bournville Concert Hall are among the places where performances have taken place and are booked for future shows. Bournville Works has a particularly active dramatic and operatic society, in which Mr. Stuart Kinden, a popular broadcast actor and producer, is interested.

### Elspeth Douglas-Reid.

Miss Elspeth Douglas-Reid, the discuse who writes and devises her own sketches, has returned to London from the country, where she has been composing a new programme which will be seen at the Rudolf Steiner Hall on Wednesday afternoon, Nov. 26th. This will be the only recital this season.

### Bristol Little Theatre.

"The Eternal Lover," a play dealing with Lord Byron, by Cyril Roberts, will be produced at the Bristol Little Theatre for the week commencing Monday, Dec. 1st.

### The Gate Theatre Studio.

This (Wednesday) evening, "The River," a drama in three acts, by Max Halbe, translated by Christopher Sandeman will be produced at the Gate Theatre. The cast will include Ruth Taylor, Irene Freeman, Margaret Chatwin, Michael MacOwan, Arthur Goullet, George Bancroft and Wilfred Walker. Produced by Esmé Percy.

### The Players' Theatre.

The Swanage Repertory Company's third play of their season at the Players' Theatre to-morrow (Thursday) will be the first performance of "Undiscovered Country," a new play by Anthony Merryn. The play shows how Dr. Dorset has been working for years on one of the Scilly Islands to perfect a method of restoring the dead to life. As a result of a shipwreck the dead body of Stella Starling is washed up on the shore. Her grief-stricken husband consents to the doctor trying his treatment upon her. It is successful, and she comes back to life. That is to say that she moves and breathes and is to all appearances the same woman as before, but the husband finds to his anguish that since she has been on "the other side," her mind and soul are on another plane, and he cannot get into contact with them. At last he begs the doctor to withdraw the treatment and allow her to slip back again.

George Ray will play the doctor, Patrick Gover the husband, and Rosamund Greenwood the wife. Others in the cast will be Caroline Keith, Sibyl Jane, Ormiston Miller, Cecil Trouncer and Neville Rainsley.

## "Q" THEATRE PRODUCTIONS.

For two consecutive weeks new plays have been produced at the "Q" Theatre. Last week the production was

**"The Great Silence."**

Play in three acts by Percival Sykes.

| | |
|---|---|
| Rev. Tom Evergreen | Conway Dixon |
| Edge Hopkins | Charles Garry |
| Timothy Mackay | John Burton |
| Snip Poole | Louis Palgrave |
| Mrs. Evergreen | Florence Le Clercq |
| Thea Evergreen | Maude Dunham |
| Ginger Hopkins | Dorothy Minto |
| Producer | The Author |

"The Great Silence" is a work written with such sincerity that only a strong-hearted critic would find much fault with it. Nor, indeed, is there much wrong with it in any case. The craftsmanship is good and the story (particularly if you can accept the theory of transmigration) both dramatic and uplifting.

Here is the idea of the play in a nutshell. During the Great Silence, for two brief minutes, all evil is banished from our minds. At what moment, therefore, could the human husk be more receptive of outside spiritual forces? Thus is the miracle accomplished! For one year the soul of beautiful Thea reposes in the rough exterior of a thief, Edge Hopkins. No longer does he beat and bully his consumptive wife. Her prayer for one year's happiness is answered. As for Thea, true that her vicarious thieving propensities cause considerable trouble to her mother and uncle during the twelve months in question, but they, good souls, are prepared to make the sacrifice. For one year they have shared their happiness with others.

Capitally cast, the play is followed with rapt attention. Miss Dorothy Minto and Mr. Charles Garry make a very realistic pair as the two rough diamonds, whilst Miss Maude Dunham performs perfect miracles of versatility as the Thea, who is transformed from the sweet young thing of the rectory into a ranting and roaring female crook. Mr. Louis Palgrave provides a neat and natural study of another crook, whilst the rectory element is capitally provided by Miss Florence Le Clercq, Mr. Conway Dixon and Mr. John Burton.

This week's production is

**"Gossip."**

Play in three acts by Lionel P. Saunders.

| | |
|---|---|
| Mrs. Willcox | Esty Marsh |
| Muriel Eaton | Patricia Bradfield |
| Native Servant | Wilfred Brandon |
| Braem Hart | Edgar Norfolk |
| Eric Staines | Basil Simpson |
| Miss Turnour | Mary Alston |
| Madame Richards | Eve Bevington |
| Mrs. Alberton | Lilian Cavanagh |
| Major Venney | Raymond Lovell |
| Ghulum | Charles Lamb |
| Mumtaz | Barbara Tollerman |
| Luke Raine | Bruce Belfrage |
| William | Wilfred E. Brandon |
| Queenie Brett | Barbara Hoffe |
| Producer | Norman Loring |

Two-thirds of the action of this play takes place in India. In the first act we get a glimpse of the petty jealousies and gossipings of an Indian station. In the process, Braem Hart, a young fellow attached to the Forestry staff, goes to the wall. It is arranged to "plant" a native woman in his bungalow, and his fiancée Muriel going to the bungalow (also a part of the scheme) of course believes the worst and throws him over.

The action then shifts to England, where strange adventures continue to befall the hero. He rescues a woman of the streets (Queenie) from a bully and she comes to his flat to return him her thanks. The unfortunate Muriel, once more coming on the scene, again therefore gets a wrong impression of her former fiancé, and the fat seems more in the fire than ever, particularly as Queenie has fallen in love with her rescuer.

The last act finds us once more in India. Braem is now attached to an out-station in the jungle, and in desperation has wired for Queenie to join him. But the terror and loneliness of the life is too much for her, and she clears off leaving the coast clear in the end for a reconciliation between Braem and Muriel. There is also something of sacrifice in Queenie's renunciation. Indeed, psychologically, she is the most interesting character in the piece.

Despite the fact that the author has been inclined to overburden his story too much with chatter initially (some of it in Hindustani) the play, nevertheless, has many points of appeal both on account of its colour and its drama. Certainly full use of their histrionic opportunities is made by the cast, notably by Miss Barbara Hoffe, as Queenie, Miss Patricia Bradfield as Muriel, and Mr. Edgar Norfolk as the much misunderstood Braem. A very breezy note is struck by Mr. Bruce Belfrage as the hero's pal, whilst the female gossip-mongers are neatly played by Miss Esty Marsh, Miss Mary Alston, and Miss Eve Bevington. The "colour" side of the picture is painted by Miss Barbara Tollerman, Mr. Charles Lamb and Mr. Wilfred E. Brandon, whilst Miss Lilian Cavanagh is duly sympathetic as the woman who paves the way to the reconciliations. The play has been produced by Mr. Norman Loring.

## "ON THE SPOT" TRANSFERRED.

Mr. Edgar Wallace's successful play, "On the Spot," was transferred to the Cambridge Theatre on Monday night from Wyndham's, where his latest comedy, "The Mouthpiece," is to be produced to-morrow night. It was an interesting experience to renew acquaintance with this graphically drawn and dramatically effective picture of gangster life in Chicago, and, particularly, to admire once more Mr. Charles Laughton's wonderful portrait of Tony Firelli. There have been several changes in the cast since the first night. Two were made this week, for Mr. Carol Reed now gives a clever performance as Angelo, the part that has hitherto been played by Mr. Emlyn Williams, and Roy Emerton makes an excellent appearance as the detective. Mr. John Gordon and Miss Janet Negrew are also newcomers to the company.

### Ralph Reader for Drury Lane.

Mr. Ralph Reader, the young Englishman of 26 who has just produced the dances, choruses and ensembles of "Little Tommy Tucker," has been "lent" by Herbert Clayton to Sir Alfred Butt, and will be responsible for the dancing side of the new Drury Lane production. Reader, by the way, has just refused an offer of £150 a week for three years from a Hollywood film producing company.

## NEW FILMS.

### "THE MYSTERY OF LIFE."

Any film that sets out to give an account of the evolution of life should be "the world's greatest story," as is claimed for "The Mystery of Life," now being shown at the Alhambra Theatre, but, interesting as it is, the picture is sketchy, ill-connected and spasmodic. It was produced in the Educational Department of the Ufa Company, under the supervision of Professor Ernst Kriger, and he had the assistance of the British scientist, Mr. Julian Huxley. The effect is not that of a story at all, but of a series of pictorial studies of life from the lowest form to the highest, somewhat in the manner of the instructional films which have been a feature at the better sort of cinema for some time. By means of a diagram, the producers give an idea of the evolution of the world, from the gaseous substance from which the stars were formed. Single-cell creatures are then shown, and there is some attempt to trace the evolution of the more complex forms of life, such as reptiles, birds and mammals. The step from the ape to the cave-dweller is a somewhat rapid jump. On the whole, I think the promoters would have been better advised to have left out the imaginary attempts to reconstruct life in the earliest human form—a particularly unconvincing picture of one of our hairy male ancestors struggling with a bear, whereas the ladies look like members of the modern German "*naturkultür*." The film ends on a question mark. What is the next step? The primitive dwellings have been replaced by American skyscrapers, and the rude fishing boats by the great liners. In a quick succession of pictures we see the last word in the civilisation that has been evolved from the single-celled creature in the earlier pictures.

This week's Alhambra programme also includes "The White Devil," which is chiefly notable for some magnificent pictures taken in the Caucasus and the superb acting by Ivan Mosjoukine. I saw this film in Copenhagen earlier in the year and found it very thrilling.

G.W.B.

### "SUCH IS THE LAW."

The first Stoll "talkie" recorded on the new Visatone system working under patent licence from the Marconi Co. is undoubtedly a successful experiment. The story, scenario and dialogue, is by Leslie Howard Gordon, who has sought to emphasise the harshness of the divorce laws. It is partially a silent picture plus a commenting voice combining the faculties of sight and hearing to stress an idea rather than an action.

In the story, Marjorie's lover does not find favour with her mother, so they arrange to elope, but mother guessing things invites him to dinner, at which are also present Stephen Pendleton and Sir James Whitaker, the latter joining issue on the shortcomings of the law. The conversation turns on a case in which Sir James was nearly involved, and in which Pendleton had offered him the brief. It was a divorce in which Dr. Norton had suffered a miscarriage of justice and was tied to a faithless wife, though he was in love with another girl. Pendleton tells the truth of the story, and it turns out that the villain of the piece is the eloper. Marjorie discovers him in time, and Dr. Norton also finds his missing witness. The doctor's story is illustrated by the silent film. The production is one of Sinclair Hill's best and cleverest.

The casts of the two stories are made up of famous actors. Janite Adair makes a beautiful Marjorie. Kate Cutler is a stern mother. Bert Coote has a small but successful "silly ass" part, and C. Aubrey Smith is himself as Sir James. Nancy Price gives a fine cameo of the aunt, and Miriam Seegar looks beautiful as the other woman. Wyndham Standing is the martyred doctor and Rex Maurice the heavy villain. Others who play well are Pamela Carme, Lady Tree, splendid as the grandmother, Winifred Oughton, Carl Harbord, Frank Goldsmith, Gibb McLaughlin, Charles Fancourt, Frances Day, Frances Ross Campbell, Maud Gill, Johnny Ashby, James Fenton and George Butler. The lighting is good, with several novel shots, and the recording is one hundred per cent. The film is a box office certainty, first from the big list of star performers, and secondly from the fine combination of silent and "talkie."

## "OUR BESSIE."

### AT VICTORIA THEATRE, BURNLEY.

Mr. Stanley Ravenscroft presented the first professional performance of "Our Bessie," a delightful rustic comedy by R. Goodyear, at the Victoria Theatre, Burnley, on Thursday, which was originally written for the Claughton Village Players. At this little village near Scarborough the play was presented by the local amateurs in their village barn. In sixty-six performances by the Claughton Players and other amateur companies it has brought in £3,000 for charities.

The setting of the play is the living-room of a farmhouse in the early summer. Bessie, the heroine of the play, consents to marry a young man who apparently has "pots of money." He is obviously not the type to make Bessie happy, but one who finds an excuse for kissing a pretty girl within two minutes of meeting her. Bessie's step-brother (her father's adopted son) is desperately in love with Bessie. In the end the London fellow is conveniently removed by eloping with Bessie's step-sister, and by this time Bessie has decided to marry the other man, so that everything ends happily.

The story is comparatively slight, but it is crammed full of wit and pleasant humour from start to finish. Mr. Ravenscroft gave a delightful character study of a farmer, investing the part with irresistible drollery. Miss Dorothea Rundle, in the title rôle, gave an excellent portrayal of a difficult part. Mr. William Rundle was effective as the adopted son. Miss Clara Widdicombe was charming as the heroine's mother. Mr. Keith Lorraine, as the Vicar, made a great impression, and others who added to the success of the performance were Miss Muriel Leslie, Miss Colette Beaumont and Mr. Derek Birch.

## "THE UNKNOWN WARRIOR."

### AT THE LITTLE.

The English Version by Cecil Lewis of "Le Tombeau sons l'Arc de Triomphe," by Paul Raynal; revived at the Little Theatre on Tuesday, November 11th, 1930.

| | |
|---|---|
| The Soldier | Maurice Browne |
| The Father | Laurence Hanray |
| The Betrothed | Rosalinde Fuller |
| Producer | Ellen Van Volkenburg |

Mr. Maurice Browne has opened what promises to be a very interesting season of plays at the Little Theatre with another revival of the play in which he scored his first success after his return here from America. The present reviewer feels that the story of "The Unknown Warrior" would be much more moving if only it were told in simpler fashion and its characters reduced to less inhuman dimensions. There can be no doubting the truth and beauty of the author's conception. He shows us war as it affects human life and relationships: and probably generalised characters are necessary to his purpose. But because we never feel that we are dealing with real persons, but with vehicles for ideas, the tragedy leaves us emotionally unmoved, although at times we are deeply interested.

This is a play whose meaning could better be grasped through reading it than by seeing a performance. There is more thought in it than drama, and to understand all its implications, the mind should not be distracted by the visual aspect. Probably, too, the over-wordy character of so much of the dialogue would not be so noticeable if it was not actually spoken. We are sure that the translation is strictly accurate, but it is a little stilted, and in consequence much of the characters' conversation lacks spontaneity. It sounds too often like a series of set questions and their answers.

The play was acted with the intensity due to it by Mr. Maurice Browne, who, as The Soldier, suggested physical and mental systems strained almost to breaking point; Miss Rosalinde Fuller, who, as The Betrothed, mingled laughter and tears, apprehension and gaiety, with real effectiveness; and Mr. Laurence Hanray, excellent as The Father.

## "THE CHOREOGRAPHY OF PETIPAS."

### MADAME RAMBERT'S LECTURE.

Under the auspices of the Faculty of Arts, Madame Rambert, the well-known teacher of ballet and dancing, repeated, last Sunday, at the Faculty's new premises in Piccadilly, her interesting lecture demonstration on the "Choreography of Petipas," whom she not inappropriately described as "for sixty years the greatest artistic force in ballet in Russia."

Petipas, Madame Rambert recalled, went to St. Petersburg in 1847, when his big reign commenced and, when he died in 1910, he had attained the ripe age of 91 years. He lived in times when all work was on a great scale; plays were in five acts, novels were in five volumes, and so forth. Moreover, more often than not, his ballets were performed to most unimportant music and to most insignificant synopses. Nevertheless his work had lived. Beauty of movement for its own sake was, Madame Rambert added, the keynote of it all.

Subsequently, various pupils from the Rambert School of Ballet furnished some interesting illustrations of Petipas' work, notably in some variations from "The Sleeping Princess." From this it was obvious that Madame Rambert and her pupils can put all theories into very excellent practice and a huge audience applauded them all to the echo.

Incidentally, we got a glimpse of the rates of pay in those far-off days. Petipas used to get £250 per annum, but, mark you, he received extra for the choreography of each ballet—to wit, the princely sum of ten francs for each.

Mr. Erich Kleiber, the orchestral conductor, was amongst the passengers on board the Cunard liner "Aquitania" which arrived at Southampton from New York yesterday.

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EXACTLY LIKE YOU
BENCH IN THE PARK
SONG OF THE DAWN
I LIKE TO DO THINGS FOR YOU
RO-RO-ROLLIN' ALONG
HAPPY FEET
SITTIN' ON A RAINBOW
MY LOVE AFFAIR
HAPPY DAYS ARE HERE AGAIN
THE KING'S HORSES

VALSES

HORATIO NICHOLLS' GIPSY MELODY
MEET ME IN MY DREAMS TO-NIGHT
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# NEXT WEEK'S CALLS.

## MONDAY, NOVEMBER 24, 1930.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

## BILL MATTER FOR DEC. 15, 1930, NOW DUE.

### ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Lilac Time."
HULL ALEXANDRA THEATRE.—Company as booked.
YORK EMPIRE THEATRE.—Tiny Town Follies."

### BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Harry Beresford presents "Sensational."
ASHTON - UNDER - LYNE PAVILION THEATRE.—Talkies.
BURY HIPPODROME.—Talkies.
ECCLES CROWN THEATRE.—Randolph Sutton presents "Spare Time" Revue.
LIVERPOOL PAVILION THEATRE.—Wal Langley presents "Council Houses" Revue.
MANCHESTER EXPRESS THEATRE.—Talkies.
MANCHESTER HULME HIPPODROME.—John D. Roberton presents "The Singing Clown" Revue.
MANCHESTER JUNCTION THEATRE.—Talkies.
MANCHESTER KING'S THEATRE.—Fred D. Neilson presents "Unemployed" Revue.
MANCHESTER METROPOLE THEATRE.—Harry Anthony presents "Naythings" Revue.
MANCHESTER OSBORNE THEATRE.—William De Lacy presents "Find the Baby" Revue.
MANCHESTER QUEEN'S PARK HIPPODROME.—Talkies.
MORECAMBE WINTER GARDENS.—Pictures and Dancing.
PRESTON ROYAL HIPPODROME.—Ruby Kimberley presents "Mirth Parade" Revue.
PRESTON KING'S PALACE THEATRE.—Talkies.
SALFORD ROYAL HIPPODROME.—Bert Terrell presents "The Veteran Stars of Variety," and full company.
(For all above reh. Mon., 2 o'clock.)

### FRED COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Dave Willis, Billy Elliott, Hovis and Strain, The Four Carlos, O'Neill Sisters, The Bellinis Pete Davis.
EDINBURGH THEATRE ROYAL (reh. 12).—Syd Seymour's Mad Hatters Band, Jenkins Bros., Cyril and May, Tommy Morgan and Alec. Stewart, J. E. Sutton, Ford and Kingsley, Sylvestre, and company as booked.
GLASGOW METROPOLE (reh. 12).—Scott and Whaley, The Daimlers, Maxwell Carew, Ramon and Nada, Marie Nyman, Jock MacKay, and company as booked.
GLASGOW OXFORD. — Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Will Murray's "Casey's Court" Revue.

### GAUMONT-BRITISH PICTURE CORPORATION LTD.

BRADFORD NEW VICTORIA (reh. 10).—Week, "Petals," Terry's Ten Girls, Thelma Dane, Barber Stevens and Orpwood.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Three Happy Boys with Girvan Dundas, Mamie Soutter. Thurs., Ohio Three, Keith Wilbur.
CLAPTON RINK (reh. 10.30).—Mon., Tues., Wed., Peter Fannan, Royce and Partner. Thurs., Fri., Sat., Chas. Picton, Reville and Syd.
EAST HAM PREMIER (reh. 11).—Week, Kiraku Bros., David Poole.
FINSBURY PARK RINK (reh. 11).—Week, Zoiga and Rachel, Ashton and Rawson.
HANLEY REGENT (reh. 11).—Week, Frank and Harry Seaman, Two Van De Pears.
KENNINGTON THEATRE (reh. 11.30).—Mon., Pam and Douglas, Chas. Gordon, Chas. Picton.
LUTON PALACE (reh. 11).—Week, Jack Le Dair and Lady, Fyne and Hurley.
MILE END EMPIRE (reh. 11.30).—Mon., Austel and Arthur, Percy Pryde. Thurs., Leon and Lucette, Three Happy Boys with Girvan Dundas.
NEW CROSS KINEMA (reh. 11).—Week, The Blue Slavonic Company, Wynne Cartwright.
PECKHAM TOWER (reh. 10).—Week, "Follies of 1890." Eight New Victoria Girls with Loranna, Kennedy and Aldis, Chas. Ellis, Marie Hillier, Three Brooklyn Boys.
PRESTON NEW VICTORIA (reh. 11).—Week, Kendall Capps, Peacock and Rees.
SHEFFIELD REGENT (reh. 10).—Week, "Masquerade," Terry's Ten Columbines, Rosa Pinkerton, Wolkowsky and Nadia, Bonetti Bros.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, Don Lee and Louise, Al Gee.
STAMFORD HILL REGENT (reh. 11).—Week, Cleo, Lamar and Carmen.
STAMFORD HILL SUPER (reh. 11.30).—Mon., Leon and Lucette, Keith Wilbur. Thurs., Austel and Arthur, Percy Pryde.
STRATFORD BROADWAY (reh. 10).—Week, "Sailors On Parade," Nan Foster, Billy Shenton, Savoy Ma'e Octette, Cabaret Four, Leslie Pierce.
TOTTENHAM PALACE (reh. 11).—Mon., Ohio Three, Stevens and Mott. Thurs., Benedetti Bros., Ken Kerry.

### GENERAL THEATRE CORPORATION, LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Wee Georgie Wood, The Big Four, Mary and Erik, Weston and Lyons, Gene Sheldon, and company as booked.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Chas. O'Donnell and Eddie Fields' Road Show.
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"Sensations of 1931."
HOLBORN EMPIRE (reh. 11) (Flat Pitch).—Wil Hay, Randolph Sutton, Duffin and Draper, Arthur Petley and Co., Wright and Marion, Herbert Le Martine and Co., Holden's Mannikins.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Julian Rose, Nina Doria, Lohse and Sterling, Victor Moreton, Lime Trio, and company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Will Fyffe, Coram, Midget Gladiators, Terry and Yorke, Valencia Trio, Charteris and Dickson, Torrani, Gandey's Circus.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Rose Perfect, Four Malinoffs, Harry and Marjorie Ristori, Felovis, Three White Flashes, and company as booked.
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"That Paris Feeling."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Rose Marie."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Julian Wylie's Douglas Show, "Happy People."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—Billy Merson in "Avec Moi Ce Soir."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Victoria Vanities."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Une Nuit Excitante."

### KINGSHOT SYNDICATE LTD.

ALDERSHOT HIPPODROME. — Arthur White's revue, "Pontoon."
KINGSTON EMPIRE.—Baldriek and Williams' revue, "All Right on the Western Front."

### LONDON SYNDICATE HALLS.

(*See page 13.*)

### THE MACNAGHTEN VAUDEVILLE CIRCUIT LTD.

BLACKBURN.—Francis Laidler presents "Alive and Kicking."
BRADFORD.—Jean Kennedy, Sydney Steppers, Mitchell and Peru, Briar and Hedge, Valliere, Nora Bancroft, Syd. Coppin.
CARLISLE.—Alf. E. Dodd presents "Snap Shots."
HALIFAX. — Francis Laidler presents "Funny Boy."
HUDDERSFIELD.—Jules Cheroy, Skeets Martin, Harry Marsh, Loch and Lomond, Embert Sisters Beattie and Delva, Bob Barlow, The Aucklands.
SOUTHAMPTON.—T.M. Productions present "Show Life."
WARRINGTON. — Lieut. Fletcher and Band, Zaliski, Jessica Morendelle, Hassan, Leon and Kiki, Jim Nolan, Andy and Irving. (Rehearsals at all halls at 12 o'clock.—At the Southampton Palace and Carlisle Palace Orchestra Low Pitch).

### MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—The Lyric Opera Company in "The Belle of New York."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Chas Austin and Co., Van Dock, Max Hoffman, The Prontos, Sydney and Adelaide, 4 Brownie Boys, Tambo and Tambo, Joe Boganny.
BIRMINGHAM THEATRE ROYAL (reh. 11) (Low Pitch).—The Folies Bergere Revue. (Second week).
BLACKPOOL OPERA HOUSE (reh. 11).—"One Little Kiss." Cast includes Bromley Challoner.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—"Tout Paris." Cast includes Frank O'Brian.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—"The Co-optimists."
EDINBURGH EMPIRE (reh. 11) (Low Pitch).—Pavlova supported by Pierre Vladimiroff and Corps de Ballet.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Archie Pitt's Road Show, including Gracie Fields, Three O'Dellys, Clifford and Rhode, Haroid Walden, The Pitt Girls, The Two Bells, Fields and Rossini, Douglas Wakefield and Billy Nelson.
GATESHEAD EMPIRE (reh. 1).—The Deaville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"Silver Wings." Cast includes Harry Welchman.
GLASGOW EMPIRE.—Theatre closed for Rebuilding.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"Hello! Folks." Cast includes Tommy Handley.
HULL PALACE (reh. 1) (Low Pitch).—"The House that Jack Built." Cast includes George Doonan and Phyllis Bourke.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Francis Laidler presents "The Reply to the Talkies."
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—"Yellow Sands."
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." Cast includes Alec. Frazer, Kitty Reidy and John E. Coyle.
LONDON HIPPODROME (reh. 11).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Sons o' Guns." Cast includes Bobby Howes, Robert Hale and Mireille Perrey.
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Lee Ephraim presents "Rio Rita." Cast includes Daisy Elliston, Howett Worster and Freddie Forbes.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—"On the Spot."
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—"Paris and Piccadilly." Cast includes Fred Miller and Jack Stanford.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Tout Ensemble," including Alfredo and his Band, Mona Marsh, Max and Harry Nesbitt, Jimmy Jewell.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"The Jazz Parade." Cast includes Lucan and McShane and Eric Randolph.
NOTTINGHAM THEATRE ROYAL (reh. 12) (Low Pitch).—"Darling, I Love You." Cast includes Gus McNaughton.
PORTSMOUTH THEATRE ROYAL (reh. 11).—The Premier Denville Company in "Daddy Long Legs."
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"Casino de Paris." Cast includes Gus Elton.
SOUTHAMPTON EMPIRE (reh. 1) (Low Pitch).—Harry Lauder, Norman Carrol, Dick and Edna Adaire, The Zanfrellas, Burr and Hope.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"I Take That Man."
SOUTH SHIELDS EMPIRE (reh. 1).—"The Last Coupon."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"Fancy Free." Cast includes Talbot O'Farrell.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—Layton and Johnstone and Variety Company.
SUNDERLAND THEATRE ROYAL (reh. 1).—The Denville Stock Company.
SWANSEA EMPIRE (reh. 2) (Low Pitch).—"Le Reve Parisien."
VICTORIA PALACE.—Theatre closed for Redecoration.
WEST HARTLEPOOL EMPIRE (reh. 11).—"Toto and His Road Show."

### STOLL TOUR.

(*See page 13.*)

### SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE.—Albion Productions "Happy Days."
CLAPHAM GRAND PALACE.—Harry Day's "Town Show."

### THEATRE SECURITIES LTD.

(Managing Director: Mr. Harry Goodson.)
BRISTOL EMPIRE THEATRE (reh. 1).—"Folies Bergere."
CAMDEN TOWN BEDFORD MUSIC HALL (reh. 12) (Flat pitch).—"What Price the Navy?"
DOVER KING'S THEATRE (reh. 12).—"Looking At Life."

### MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Gertie Gitana, and Variety as booked.
AYR GAIETY (reh. 1) (Flat pitch).—"Appearances."
BARROW TIVOLI (reh. 11).—"The Merry Side of Life."
BLACKPOOL GRAND THEATRE.—"Talkie" Season.
BLACKPOOL PALACE VARIETY THEATRE.—Three Astony Sisters, The Golden Wonders, Betty Warren, The Crastonians, G. S. Melvin.
COVENTRY HIPPODROME (reh. 12).—"Step Inside."
EXETER HIPPODROME.—Richard's Productions present "Ace High."
HEREFORD KEMBLE.—James Hunter's Road Show.
HULL TIVOLI.—"Splendour."
ISLINGTON CARLTON CINEMA (reh. Mon. 11).—Varney and Butt, Seven Hindustans, Gilbert and French.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Arthur Pattman presents Variety, The Rosa Trio, Cosgrove and Westwood, Four Bemos, Alf. Thomas and company as booked.
NORTHAMPTON NEW (reh. 12).—"Here Comes the Bride."
NORTHAMPTON OPERA HOUSE (reh. 11.30).—Northampton Repertory Players in "The Letter."
PLYMOUTH PALACE.—Lily Morris, The De Guise Seymours, Stan Stafford, Ten Capitol Girls and Winnie Johnson Clark, Rome and Leonard, The Four Yardleys.
POPLAR QUEEN'S (reh. 4).—"Sez You," With Janice Hart.
READING PALACE (reh. 12).—"Wide Awake" Revue.
SHEFFIELD HIPPODROME (reh. 12).—Chefalo, in a Magical Revue.
SHOREDITCH "LONDON."—Fred Spreadbury's Coney Islanders, Jean Andrews, Dorray Sisters and Hilda, Teresa Russell, Carino and Joan, Harry Gunn and Co., Chas. Wesley, Bernhart and Young.
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low pitch).—"Ernie's End."
UPTON PARK CARLTON CINEMA (reh. Mon. 11).—Presentation with Jan Rainni and His Band, Bobby Olrac, Kitson and Maver, Low and Webster.
WALHAM GREEN GRANVILLE (reh. 12) (Flat Pitch).—"Come to the Fair."

## "THE SILVER HORDE."

"The Silver Horde," adapted from the novel by Rex Beach, and shown at the Piccadilly Theatre last week, proved to be the usual type of story of the North-West, where a man has to prove his worth and right to leadership by bare-fist fighting. Most of the action takes place in an Alaskan salmon-fishing village, and there were some delightful pictures of "silver horde" and the modern canning plant. Evelyn Brent, as Cherry Malotte, a girl of the camps, but a "true pal" to Boyd Emerson (Joel McCrea), acted well in a quiet and effective way, and was very dramatic in her scene with Mildred Wayland (Jean Arthur), a shallow and selfish society girl. A neat little sketch came from Blanche Sweet as Queenie, an old-time friend of Cherry's. Louis Wolheim, as George Balt, Cherry's watch-dog, a massive brute with the heart of a child, was fierce and playful in turn and very amusing in the scene in the city.

## "THE VICTORIA VANITIES."

### AT PENGE.

Mr. Jack Taylor's spectacular revue "The Victoria Vanities," finished at the Victoria Palace on Saturday last and opened at the Penge Empire Theatre on Monday, where it had a capital reception. From the point of view of scenic splendour this show is, of course, the last think in modern touring revue, whilst there is some real good comedy in it also. In most of the humorous items, Mr. Chick Farr appears and the popular comedian gives of his best in a variety of roles. Mr. Farr is, of course, a vaudeville classic. There is nothing funnier in variety than Mr. Farr's assumption of the "silly ass" type. That vacant stare, that half mumbled repetition which develops into a shout have made audiences laugh the world over and Mr. Farr is repeating that success here this week. He has excellent opportunities in, among others, "A Lovely Day" and a telephone interlude, and he takes full advantage of them, so much so that the audience is in roars of laughter all the time he faces the footlights. Mr. Oswald Waller and Mr. James Clarke display keen comedy characterisation in various sketches and other parts, and must be adjudged big successes. Mr. Ernie Gerrard is very funny in "Spirits" and in many other roles proves his worth as a comedy merchant of the first order. Mr. Roy Mills's dancing is also a feature of the show.

Among the ladies, the Misses Pansy and Vashti Taylor take pride of place. Pansy, brunette, and Vashti, blonde, are both very pretty with delightful figures and undeniable charm. They have plenty to do in this show, but they do it all with that wealth of artistry that denotes the real performer. They act cleverly. Pansy sings a piquant number, "I'm in Love," remarkably well, and their dancing is, as ever, a very strong feature. We have nothing but praise for their work throughout. Miss Ivy Wright is also well in the picture and uses her beautiful voice in various numbers that are loudly applauded. Miss Gaby Revette plays various characters exceedingly well, and Miss Tessie O'Connor's dancing is quite a feature, especially in "The Amorous Turk" scene. Xenia also scores heavily in this direction, whilst the Xenia and Aston Four contribute their own marvellous specialité that has a really big reception. The Vanity Girls dance in fine style.

## BIRTHDAYS OF THE WEEK.

### Many Happy Returns To

Charles Cherry—Nov. 19.
Johnny Danvers—Nov. 19.
Ethel Barone—Nov. 20.
Lilian Aubrey—Nov. 20.
Wallace Davidson—Nov. 21.
Marie Treven—Nov. 21.
Dorothy Drake—Nov. 21.
Herbert Sydney—Nov. 21.
Ethel Levey—Nov. 22.
P. Baverstock—Nov. 22.
Arthur Gibbons—Nov. 23.
Marie Loftus—Nov. 24.
David Weir—Nov. 24.
Violet Lloyd—Nov. 25.


*Remarkable* NAVANA *Offer*

DISPLAY FRAMES

*FOR OUTSIDE EXHIBITION*

WE TAKE 3 POSITIONS (each 8" x 6")

MOUNTED—FRAMED in OAK with NAME

25/- COMPLETE

(*INCLUSIVE OF SITTING*)

*CALL AND SEE SPECIMENS*

15, LEICESTER SQ., W.C.

# THE VARIETY BALL.

## FESTIVE ELEVENTH ANNIVERSARY.

The Royal Opera House, Covent Garden, was looking its best on Thursday night for the Variety Ball. It was the eleventh anniversary of this eagerly anticipated function in aid of the Variety Artists' Benevolent Fund and Institution, and Mr. Harry Marlow, the energetic organiser, made it clear to all that he had done his work well.

The ballroom had been specially decorated for the occasion. At the further (stage) end of the hall was a huge electric sign "Variety Ball," whilst over the boxes, electric signs were also suspended, with the names of our principal London music-halls thereon, such as the Palladium, the Coliseum, the Holborn Empire, the Metropolitan, the London, and even the Hippodrome and the Victoria Palace were included. Great glittering stars scintillated from the roof, and there was a profusion of balloons also strung together in the upper regions, which were released as the evening progressed.

### The Attendance.

There was an excellent attendance, quite up to the average, and all branches of the profession seemed to be equally well represented. There were managers, artists, song publishers and musicians, and it was gratifying to note that various members of the "legit." were present to support the benevolent aims of the sister profession. One thing we noticed about this year's Ball was the early arrival of more people than usual, so that when the fancy-dress parade was announced punctually at twelve o'clock the huge ballroom seemed to be almost full, and it was a gay sight, with the boxes packed with enthusiasts thoroughly determined to enjoy themselves.

### Popular Numbers.

Dancing, of course, had commenced much earlier, and for this Herman Darewski and his orchestra, and Alan Green and his band, situate in bandstands on opposite sides of the centre of the Opera House, rendered yeoman service. The music was representative of most of our leading publishers, and numbers sponsored by B. Feldman and Co., Campbell Connelly and Co., Ltd., the Lawrence Wright Music Co., Francis, Day and Hunter, Ltd., Keith Prowse and Co., Ltd., Cecil Lennox, Ltd., Lareine and Co., Ltd., and Chappell and Co., were heard throughout the evening. Several "stunts" were indulged in during the proceedings, and Mr. Horatio Nicholls himself conducted Mr. Herman Darweski's orchestra in three of his own compositions, namely "My Cradle is the Desert," "Gipsy Melody" and "Meet Me in My Dreams To-night." Mr. Leslie Holmes was also to be seen in front of the bandstand with a mangle whilst a lady vocalist sang, to the accompaniment of Alan Green and his Orchestra, "Put Your Worries Through the Mangle."

### Fancy Dress.

There was only a fair sprinkling of fancy dress, but some of the costumes were very beautiful. Mr. R. H. Gillespie and Mrs. Gillespie were to have helped judge the costumes, but Mr. Gillespie was only able to look in for a few moments, and Mr. Bobby Howes manfully stepped into the breach. Miss Gracie Fields, Miss Sophie Tucker, Mr. George Black and Mr. Walter Payne were the other judges. There was a long list of prizes which had been presented for distribution and, finally, the judges decided the winners as follow: First most handsome costume, ladies, Mrs. Jefferson Arthur; second most handsome costume, ladies, Miss Maize Prendergast; third most handsome costume, ladies, Mrs. Croxford. First most handsome costume, gentlemen, Mr. Raymond Clarke; second most handsome costume, gentlemen, Mr. M. Sanford; third most handsome costume, gentlemen, Mr. G. E. Relph. First most humorous costume, ladies, Mrs. Roscoe; second, Mr. Sid Boyd. First most humorous costume, gentlemen, Mr. Abercrombie; second, Mr. Morris; third, Mr. Jackson Palmer. At the close of the judging, Mr. Harry Marlow expressed the thanks of the contestants and all those present to the judges for their good work. Other prizes were presented during the evening, lucky programme numbers being among them.

### The Cabaret.

"Our Cabaret" was easily the best seen at the Variety Ball. It was opened by J. Sherman Fisher's Sixteen Palladium Girls, who appeared by courtesy of Mr. George Black. Their opening number was a good one, and they also scored heavily later with their "Sailor's" dance. The Albertina Rasch Girls, from the Victoria Palace, who appeared by courtesy of Mr. Jack Taylor, looked a picture in their spangled frocks and they danced in fine style. It was also by courtesy of Mr. Jack Taylor that Miss Lauri Devine, likewise from "Victoria Vanities," appeared, and her two superb efforts rightly gained her loud applause. Mdlle. Levanda came along by courtesy of Sir Oswald Stoll and Mr. C. B. Cochran and contributed a juggling, dancing and foot-balancing act *par excellence*. Gaston and Andrée's exquisite terpsichorean work, particularly the poises and poses in their second dance, was another outstanding feature of a brilliant show. Mr. Herman Darewski and his Band and Mr. Alan Green and his Orchestra played alternately for the cabaret turns.

### "Absent" Friends.

The list of friends who, although absent, had desired not to forget variety's big night nor the cause it represented, was pinned on the Committee's box and bore the names of Sir Harry Lauder, Mr. Howard Rogers, Miss Jenny Rogers, Chefalo, Miss Gertie Gitana and Revnell and West.

### "Present" Friends.

One of the first to greet us when we entered the hall was Mr. Cyril Percival, Mr. George Black's able lieutenant, who, with Mrs. Percival, was in the Palladium Box. Mr. George Rhodes Parry also arrived early, and was soon followed by Mr. George Black and his charming wife and son. Mr. Billy Caryll, who was holding up the Palladium programme when we left the Argyll-street house a few minutes earlier, owing to the laughs from his "butting in," was necessarily a late arrival; Miss Hilda Mundy was with him, looking as beautiful as ever. Mr. Harry Hall, sartorially perfect as one might expect, was quipping and "gagging" in his usual good style. Tall, debonair Mr. J. A. Webb, the manager of the Victoria Palace, stood in stately contrast to our portly friend, Mr. Percival Lewis, the London, Shoreditch, musical director. Mr. Jack Taylor brought along Mrs. Taylor, and his pretty daughter, Vashti. One missed Pansy, and also the entrance of these two in the fancy-dress parade, which has been a feature of the Ball the last year or two. Mr. Stuart Lawrence, of the Balham Hippodrome, we had a word with, and also Mr. Victor Morcton. The Music Hall Ladies' Guild was well represented. Miss Lottie Albert and Mrs. Charles Coborn were both present, and also Charlie, looking as young as ever. Miss Irma Osborn was with her mother. Mr. Norman Long we discovered telling his latest story to Mr. Bert Weston, and Mr. Tommy Mostol and Miss Ray Zack we also espied. The Actors' Benevolent Fund was represented by Mr. W. G. Gray, its energetic Hon. Secretary, and the "legit." generally was represented by Mr. Cedric Hardwicke, who had a box on the first tier, and who was accompanied by his charming wife, Miss Helena Pickard. Soon after we had been greeted by Mr. and Mrs. Cedric Hardwicke, we saw Mr. Bobby Howes, who brought along quite a large contingent from the Hippodrome, including the new star, Miss Muriel Angelus, and as we danced with her, we were able to congratulate her on her film and stage success. Mr. Willie Clarkson did not seem to tire, dancing indefatigably, and Mr. Frederic Bentley seemed to be enjoying himself thoroughly—a remark that also applies to Mr. Billy Leonard. Mr. Archie Pitt had his two clever assistants, Mr. Pat Aza and Mr. Gordon Courtney, there, and Mr. and Mrs. Charles Austin were other prominent people present. Mr. Fred Miller and Miss Millie Deane we spoke to, and Mr. "Billy" Simpson, from the Palladium box-office, was also present.

Mr. Stanley J. Damerell, as befits the Chairman of the V.A.B.F. and L., was a very busy man throughout the evening. Mr. Billy Bennett and Mr. Randoloh Sutton were there, and so were Mr. Dave Carter, Mr. Sam Josephs, Miss Daisy Dormer, Miss Elsie Carlisle and Mr. Sydney Howard. Miss Ella Shields we discovered in one of the boxes, and Mr. Vivian Palmer was also present, Mr. Maurice Cowan being away in the provinces. Others were Mr. "Duggie" Wakefield, Miss Kittie Kay, Mr. Ernest Goodwin, Miss Elsie Muir, Mr. "Jimmy" Phillips with his wife and sister, Miss E. Phillips, Mr. Santos Casani, and Mr. Billy Cotton. Mr. Phil Thomas was in evidence throughout the evening, with Mr. Bert Feldman in the latter Company's box. It was a pleasure to meet again Mr. and Mrs. Bert Lucas in Francis, Day and Hunter's box, and Mr. Fred Day, Mr. John Abbott and Mr. Chas. Lucas were others we spoke to there. Both Mr. Jimmy Campbell and Mr. Reg. Connelly were to be seen in Campbell Connelly and Co., Ltd.'s. box, together with Mr. Frank MacMillan and Mr. Leslie Holmes. Mr. Simon Van Lier and Mr. Arthur Strand were entertaining a large party in Keith Prowse and Co., Ltd.'s. box. The Lawrence Wright Music Co. had a box that was very accessible and here, besides Mr. Lawrence Wright himself and Mr. "Jimmy" Phillips, one met smiling Billy Mason, Mr. Irwin Dash and Mr. Lew Weir. We also saw Mr. Reginald Tabbush, of Cecil Lennox, Ltd., who, with Mr. Stanley Damerell, was kept busy throughout the evening.

### The Finale.

It was four o'clock in the morning before the band played "Auld Lang Syne," and even after that there were a good few who stayed behind to chat and "reminisce"! For ourselves, with a party, we joined Alfredo in a neighbouring restaurant until the clock struck six, and then "home with the milk!"

## "THE ERA" 90 YEARS AGO.

### ADELPHI.

On Monday a *travestie* of the "Beggar's Opera" was produced at this theatre. Mrs. Keeley did the bold *Captain* and the other gentlemen of the opera were all enacted by members of the *softer sex*, while *Mrs. Peachum, Lucy, Polly*, and the other fair ladies were represented by Messrs. Yates, Wright, Hall, Wilkinson and the blooming Paul Bedford. Mrs. Keeley, dressed in her *Jack Sheppard* scarlet, looked, sang and acted a very *petit Macheath*. The *Mrs. Peachum* of Mr. Wright was in the true spirit of burlesque—full of touches grotesquely akin to nature. The first scenes in which he figured femininely, were by far the most spirited and laughable of the whole display. We have never before heard Bedford sing so well as in his mockery of the sweet melodies of this part. He showed an appreciation of their delicate character much above what we should have expected from his ordinary style. None of the other parts were supported with any remarkable felicity, and the latter half of the performance hung rather heavily, until its conclusion in something more than *allegretto* glee, with the popular "Nix my dolly"—or Polly—in leading on the refrain of which Mr. Bedford was, as usual, pre-eminently picturesque in action and refined in song. An *encore* rewarded the fine effort, and so the curtain fell, amid the raptures of a crowded audience.

Miss Kelly intends reopening her theatre in Dean-street, Soho, on Monday week, the 30th inst.; the entertainment she intends to offer to the public, we believe, is a monopolylogue sustained by herself. It is to be hoped she will be enabled to make a more successful attempt than the late one, as she avoids all the heavy expenses of a dramatic company in her present undertaking.

Reprinted from "The Era," November 22, 1840.

## "THE QUESTION OF A NATIONAL THEATRE."

### LIVELY DEBATE BY THE O.P. CLUB.

The O.P. Club held a debate on Sunday evening, at the Shaftesbury Hotel, on "The Question of a National Theatre." Mr. Maurice Browne was in the chair. The debate was opened by Mr. Geoffrey Whitworth, Secretary of the British Drama League, and Mr. Alec F. Rea was down to reply.

Mr. Whitworth said there was no end either to the theatre or to politics, both of which were to come into purview. In what sense was the theatre to be national? Most towns already had theatres, therefore the theatre was already national. How was it national? That was different. Suppose they were asked what was the most valuable fact in the life of the nation during the last three months. He thought it was the appearance of a scientific book by Sir James Jeans which had already gone into 150,000 and would very likely touch a quarter-million sale. He instanced this as showing the great hold which science had on the people. Science and art were big things in this country. The prestige of painting was high and the value of the Royal Academy showed the welcome which painting got from the English people. The obvious conclusion was the art of the theatre had no recognised status in this country, except that of a milch cow, from which the State could extract in Entertainment Tax several millions of pounds. The only other State connection was the censor. Therefore the State should give the industry a pat on the back by its help. If the State were proprietors, it could be appealed to to reduce the Entertainment Tax, as a fellow-manager. The balance of national thought was in danger. When they pressed for recognition of the drama, they were pressing for something which would adjust the national balance of mind. The drama was the very antithesis of the mechanical and the scientific view of life. If they were a tiny minority who had the effrontery to press for the State to foster and promote this scheme, there was a tinier minority which were against it. Their opponents were the eighteenth century Puritans.

In Shakespeare's time, in England and in other countries, they saw the relationship between the theatre and the State. They were not asking the State to assume responsibility for the theatre as a whole, nor to cast any aspersion or doubt on the extraordinary abilities or success of those who ran the theatre now. The National Theatre would be quite different; the organisation, *raison d'être* and work would be different. The first reason of a National Theatre would be to rescue ninety per cent. of good plays which were consigned to oblivion. This could not be done adequately by private enterprise. Sir Nigel Playfair was successful to an extent in his revivals of old plays which otherwise would not have been seen. His success was the result of ability and pertinacity, but how long would it last? Mr. Rea had also revived at least one play which could not have been so successful as it would nationally. With a National Theatre the public would be forced to take notice. It would have prestige behind it. Publicity would bring success. It would be a short-run theatre; a repertory theatre. They would not present the very modern play, the outré, or the left wing. That would still be left to the various societies. They would produce a certain number of new plays, but most of the programme would be revivals. There was a risk that it might be thought dull, but if the plays were presented with sufficient beauty they would attract. They would give prolonged life to the creations of great geniuses. Attacks might be made on the question of the manner in which the necessary money might be raised. He was not there and then concerned with that question, but some people had suggested that they "rob the B.B.C." by taking the surplus profits on the wireless fees. The Government would have to decide that. One thing was certain. It would have to be raised by the State, otherwise it would not be the property of the nation. The present time might not be opportune, but they could all wait for five or ten years if the Government began to recognise that it would be a good thing.

### The Opposition.

Mr. Rea rose with diffidence, seeing that the opener seemed to have all his facts marshalled so well, but he thought that if it were not for a few idealists like him and some people who were hopeful of getting a job if it came off, nobody else was particularly interested. He would not oppose it as a commercial manager, for he agreed that if it were established it would be a good thing, but he quarrelled with it on its merits. The ways and means question was certainly a concern and could not be passed off as airily as the last speaker had done. He opposed the scheme on the grounds that the suggested theatre would not do what the supporters claimed; that what it did could be done more economically in other ways, and that it would be a constant draw on the taxpayer. He had been reading the books on the subject by Granville Barker and Geoffrey Whitworth, which were special pleadings founded on false analogies. All the benefits they claimed were surmise and could not be proved until the theatre came into being. There was no analogy with art. It was necessary to preserve pictures, but it would be a terrible thing to preserve for posterity the actual acting of a bygone age. The written drama was already preserved in the British Museum. Barker contradicted himself by saying that the English drama was higher than ever and in the next line that the need for a National Theatre was patent to elevate the drama. Abroad all the best actors in France or Germany had no connection with the State theatres. The National Theatre would have to play for safety and therefore it could not progress. They had several repertory theatres all over the country; if they wanted to give them three or four thousand pounds they could do marvels. For Shakespeare they already had a new theatre at Stratford and the Old Vic. and Sadler's Wells. Why should the whole country be taxed for a theatre

(*Continued at foot of next col.*)

## THE AMATEUR THEATRE.

### THE UNNAMED SOCIETY.

If one could appreciate the Unnamed Society's choice of plays as highly as their talents for performing them, there would be a much greater pleasure in recording their progress—or should one say their attainments?—for something attained (in presentation) is invariably the impression made by the Society's production of a piece, whether the piece is worth presenting or not. This reference to the Unnamed Players' remarkable capabilities is occasioned by their production on November 3rd, of three short plays, all of them singularly devoid of acting value, yet each one ably shown within its deplorably narrow limits.

George Moore's "The Making of an Immortal" was the first piece put on. It is, of course, of Bacon-Shakespearean interest, and is, appropriately to the period, well-padded with no fewer than eighteen characters. The author's contribution in this to Bacon-Shakespearean controversy is practically *nil* in the acting; the situation hangs merely on whether Queen Elizabeth's suspicion—that in "Richard II" (the play she is witnessing) the treacherous hand of Essex is evident—may successfully be diverted or not. Obviously, all she needs is the clearing of Essex. Bacon and Ben Jonson, in collusion, oblige Shakespeare—one of the players—to confess to Her Majesty his authorship of the offending play, which, as the play offends no longer, leads to her recognition of the author as the most shining genius of her time. Beautifully dressed and staged for atmosphere, the presentation was otherwise notable only for Mary Eastwood's dignified depiction of the Queen; the fine boisterous impersonation of Ben Jonson by Alan Griff; L. Oppenheimer's Francis Bacon; the Burbage of Owen Rayfield and an impersonation of William Shakespeare, who displayed admirably enough the acting personality of J. U. G. Holmes.

Gordon Bottomley's "Towie Castle," which followed, was again a good example of the Society's skill in meagre but suggestive staging. Four of the parts are invested with a supernatural quality, which was well enough conveyed; but only the haunted Adam Gordon, in this horrible legend of the Border feuds, made anything like a "live" impression, and there was no need for a better impersonation of him than that given by John Wardle. There was a suspicion of undue lightsomeness in Dora Parry's rendering of the girl, Adam Gordon's companion-visitor to the haunted castle, so the total effect of the "play" is oppressive.

It was succeeded by "The Poetasters of Ispahan," a comedy in verse by Clifford Bax, which was first produced by the Society on the corresponding date six years ago. Here again the staging was beautifully managed, and the dresses were richly woven into the illusion. The idea, deftly elaborated and presented in the Oriental technique, is simply that of four Persian tradesmen who compete against each other—in four lines of verse and a surety therewith of ten pieces of silver—for the hand of Silvermoon, a wealthy jeweller's daughter. Hallaj, the public letter-writer, takes down their lines, accumulating for himself ten pieces of silver in the process; but being himself ambitious and a poet withal, he combines high art with low cunning to spoil his rivals' chances and secure the prize for himself. Seven competent players—Messrs. P. Cantrill, E. Mycock, Godfrey Craven, Owen Rayfield, J. Chernick, L. Oppenheimer, and Miss Dorothy Crosse—put their best into it.

### THE CROYDON PLAYERS.

At the large Public Hall, Croydon, on the 7th inst, the Croydon Players presented "The Way to Keep Him," an eighteenth century comedy by Arthur Murphy.

The errant husband, Lovemore, was well acted by Barry Robinson, and Cecily Skinner registered all the emotions called for by the part of Mrs. Lovemore. The outbreaks of temper of Sir Bashfull Constant, as personified by J. Stuart Bull, were effective, while the rôle of Lady Constant was played with real charm by Marjorie White. Norman Newcombe was at times rather indistinct as Sir Brilliant Fashion but his mannerisms were excellent. Mary Challis imported charm and dignity into the part of the Widow Bellmour. The only musical item of the piece was daintily sung by Miss Challis. Genitha Halsey, as Muslin, the maid, was a distinct success. Looking chic in her maid's frock. Miss Halsey spoke clearly and with perfect intonation, while her acting was excellent. W. J. Horrex and Ernest Kemp made the most of their parts as menservants. Dora McCubbin and Doreen Bates were maids, while Desmond Skinner did well as Pompey, the black boy. Good work was put in by Miss Grace Moger, the Hon. Secretary. The play was well staged and produced.

(*Continued from preceeding col.*)

in London? As for the list of people Barker had as supporters, anybody would have their name in if it meant no financial responsibility. Barker's scheme included two theatres, 350 employees, average good actors and average good plays. He suggested they could only bring average success. The scheme was useless. On his own showing it was a loss of £57 per annum. As for asking the B.B.C. for money, they gave us plays on the wireless at present. He wished they didn't. A supreme head was necessary. Where would he come from? He must be an actor, producer, scholar and practical economist. We had an example of nationalisation in the telephone. The National Theatre would be a monumental mausoleum with stodgy fare and an inflated director. The public would stay away and the taxpayers would pay.

Amongst many speakers Mr. Holford Knight denied that the Government Committee of the National Theatre Scheme had ever accepted Barker's scheme and said that he would like Mr. Rea and others to study their arguments. There was no question of "robbing the B.B.C.," but there was to be a modest application to the Government which they hoped to get the public interested in later.


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## PALL MALL PLAYERS.

The Pall Mall Players produced that hilarious comedy, "A Damsel in Distress" at the Guildhall School of Music, on Friday and Saturday last. First of all, however, Producer Sydney Wallace must be congratulated for the excellence of his casting and clever selection of types. Then Mr. A. L. O. Wray must be complimented on the quality of experience and stage confidence which so marks his work and which caused him to make so great a success of the humours of the Earl of Marshmorton. Miss Phyllis Thompson must be assured that she looked every inch an earl's daughter. Mr. N. L. Harris must be appreciated for his humorously sincere impersonation of the unfortunate Percy. Mr. S. E. J. Garland must be hailed for introducing the lower comedy element very skilfully as Reggie. Miss Hilda Pattison must be told that her "tweeny maid" characterisation came over the footlights sympathetically, and Mr. George Schomberg must have it said that his butler was a very good piece of work. Miss Winifred Fryers managed the haughty machinations of Lady Caroline with a satisfactory "air," but Mr H. T. Adams' performance suffered, not so much on his account perhaps, as because of the contrast with the very vigorous "types" with which he is surrounded in the play. Miss Marjorie Serase did not steer clear of the difficulties that beset those who try to reproduce an American accent, but her work as Billie Dore appeared popular with the audience. Mr. E. K. Owen as a stage door keeper contributed a nice little character study, and Miss Victoria Hart was good as a "refained" tea-shop lady. Mr. Jack Holt's short appearance as Austin Gray fitted well into the scheme of things, and Miss Eleanor Hobbs was quietly effective as Alice Faraday. Various tourists and guests were carefully presented by other members of the cast and the performance, which ran with an edifying smoothness, received the warm applause which comes only from a highly satisfied audience.

## STOCK EXCHANGE D. AND O.S.

The Stock Exchange Dramatic and Operatic Society are noted for the excellence of their amateur performances. On Thursday last, when they gave "Murder on the Second Floor," at the New Scala Theatre, they upheld their reputation by their manner of presenting this popular play.

Miss Hilda Cape, in particular, seemed to be carried away by the pathos of the part of Lucy, and gave a remarkably forceful impersonation of that unfortunate scivvy. Miss Nannie Kelham's complete disguise as Miss Snell—and only those who have seen previous productions of this society can realise how complete it was—caused a stir from her first entrance and, as a patron in a seat behind us remarked, "it was worth the money to see her walk!" One must admire Miss Kelham's courage as much as her versatility in undertaking and giving such a truly comic presentation of a well-meaning spinster.

Mr. Vivian Hart was good as the young author, Hugh Bromilow, and Mr. Alec W. Asser was thoroughly unassuming as Mr. Armitage. Though Mr. Leycester Bedwell was inclined to talk like a Welshman and run like a Chinaman, his portrait of an Indian student was otherwise as suave or as sinister as should be.

The Joseph Reynolds of Mr. John Cohen was another good piece of work, and Miss Gladys Valentine as Mrs. Armitage and Miss Pauline Morland as Sylvia Armitage justified their casting while not being entirely free from signs of inexperience at acting—a fault that quickly disappears with practice, of course. As various policemen of various grades, Messrs. Richard Flower, Jeffrey Evans, Gordon Blyth and D. L. Henderson looked convincing, the first two delivering their lines well, though Mr. Flower seemed not to realise that speaking Cockney is more than a matter of dropping an odd "h" or two.

The production ran as smoothly as possibly could be, for which producer T. Ireby Cape is to be congratulated.

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# PERSONALITY AND THE PLAYER.

MR. COCHRAN'S various stage offerings are the outward and visible proof of what a lively and original mind aided by a keen eye for effective detail can bring into being; and the articles which he contributes now and then to the papers are revelations, more often than not, of how that mind works, and how its triumphs are created. He has written for the November number of *The Scottish Stage*, under the heading of "Actors are Born and Made," what is, we think, the essence of the secret which has made him the outstanding figure in the entertainment world of his day. At first sight his assertion that the showman's chief asset is and always will be personality might appear to be so axiomatic as to be hardly worth making. But when we realise the extent to which standardised amusements hold the field at present, we must admit that this, like so many of the old truths, is being forgotten by the living generation. At the risk, therefore, of appearing tiresomely old-fashioned we will stress it again, and proffer our opinion that a régime of talking pictures—yes, and of stage plays, too—which are fabricated by unadventurous minds on the principle that a fictitious essence known as "public taste" exists, and that it is the sole duty of the sellers of entertainment to discover what this is and supply its needs with monotonous regularity, is bound to lead to a future of terrifying nihility. The truth is, the mind of the average film or playgoer expands under the influence of an exciting experience in the cinema or theatre, and contracts when it is presented with stale, second-hand emotions and half-truths. And the way a large section of the entertainment industry is being run at present, it looks as though the audiences of the future will not enter a theatre to have their perceptions awakened and thrilled, but will go there asking to be rendered comatose. We have not, fortunately, reached that point yet. Even in the cinema, it is the player with personality who survives. Vapid, so-called "stars," with their expressionless faces and stereotyped technique, come and go in a year; but real artists like Chaplin or Jannings endure. And their recent successes in British pictures prove their value as "draws" of many of our experienced and strongly individualistic stage favourites.

**Mr. Cochran's Secret.**

**Actual and Potential Stars.**

IN the theatre itself, personality, having fought its hardest fight with the soul-deadening economic bogey, and having emerged undefeated, is beginning to count as much as ever it did. It has gained a tremendous fillip from the return to active management of Mr. Cochran, each one of whose shows is steeped in the precious quality. Mr. Cochran, in the article we just mentioned, gives us his idea of what personality in an artist is, without, however, attempting the impossible task of explaining it. There are, he says, those who have personality and talent combined; these have only to be seen and they conquer at once. Then again there are others who possess in some degree the quality of personality alone. Such are potential stars, and Mr. Cochran tells us that the most fascinating part of his work is discovering them, and giving them the opportunity to express themselves. It is to these two classes, with their counterparts among authors, composers, and stage designers, that the theatre must look if it is to remain an enlivening force in the community; and it is on managers with Mr. Cochran's flair for discovery that we rely for a regular supply of them being kept up.

*INTERVIEW.*

# BRITISH ACTOR'S AMERICAN IMPRESSIONS.

## TALK WITH MR. D. A. CLARKE-SMITH.

Just as every man is said to have within him material for one good novel, so all returned travellers after their first visit to America bring back several good stories. But mind, it must be their first visit. After a time the novelty and interest wears off. There are no *more blasé* people on earth than those who are constantly making the journey. Mr. D. A. Clarke-Smith was telling me the other day that when he arrived at Plymouth from New York a short time ago, he met a man with whom he travelled up by train to London. Mr. Clarke-Smith, with the air of an initiated globe-trotter, asked him jauntily if this was his first trip across. The other replied, in weary tones: "I've been coming over three times a year for the past twenty years, and this transatlantic ferry bores me stiff."

**New York's Invigorating Atmosphere.**

But Mr. Clarke-Smith is still thrilled by the experiences of his first American trip, and it was exhilarating to hear him talk of them.

MR. D. A. CLARKE-SMITH.

[*Photo: Pollard Crowther.*

"I am, of course, delighted to be back in London again," he told me. "But I wouldn't have missed my American visit for anything. New York is the most inspiriting place in the world, the atmosphere there is like champagne, and it seems to invigorate and feed you, for you don't feel like eating much. The first thing that struck me about the place was the tremendous noise. In the sitting-room of my suite at my hotel it was impossible to hear the telephone ringing in the bedroom for the racket going on outside.

"Then there were the illuminated signs at night. James Raglan made what I thought was a rather bright remark regarding those. I was walking with him down Broadway one evening, admiring the display of eye dazzling advertisements, when he suddenly said, 'What a glorious moon!'

**An Illicit Drink.**

"There was, too, the additional pleasure given to drinking by the knowledge that you were doing something rather wicked. I remember once going to a party at a very exclusive club. I took a bottle on my hip, and when we arrived there, and ginger-ale and club sandwiches were placed before us, I began surreptitiously to empty my flask into a glass under the table. The others said that such precautions were quite unnecessary, but I took no notice and went on with my guilty-looking antics, for as I told them, such things added romance to drinking."

**Americans' Sense of Humour.**

"How do the Americans regard Prohibition now?" I asked.

"I think that as a subject it appeals chiefly to their somewhat bitter sense of humour. There can be no doubt about their biting, rather cruel, wit. I heard a good instance of it at the Palace Theatre in New York. They have there a master of ceremonies who introduces the turns, makes little speeches, wise-cracks, is interrupted by confederates in the audience—you know the sort of thing. The night I was there, there was a fellow called Dave Apollon with a marvellous musical and dancing act. At the end of it the M.C. said: 'Well, Dave, that's the best act on the bill.' Dave's reply, 'I've got the act, but you get the money,' raised a big laugh, but the M.C.'s final sally, 'This is America,' simply brought down the house. And there you have their sense of humour, a sort of bitter, self-questioning cynicism.

"I must say I found the stage-hands a set of charming fellows. Their view of Prohibition was that the working man was either ruined by it financially through buying the good bootleg liquor, or else his health was destroyed by the cheap stuff. And the drink racket, they said, had set the pace for other rackets; for instance, those on dairy produce and vegetables, the prices of which, owing to systemised blackmail and profiteering, have been raised."

**Beggars' Aggressive Methods.**

"Did you come up against any of the gangs?"

"I didn't. But I believe Richard Bird, when he refused to give some money demanded from him, was set upon by a crowd of fellows and beaten up. Men used to jump on the running board of taxis I was in and ask for ten cents for a cup of coffee, but I had armed myself with a packet of Y.M.C.A. vouchers, each one of which entitled the holder to obtain refreshments at the various centres. These, of course, were not the sort of things the beggars were after, and when they saw them they usually made off.

"But in spite of little inconveniences like that, I loved all the time I was in New York, and only wish 'Insult,' the play I was in, had been a success, and I could have stayed longer. I should have liked, too, to have gone 'on the road' and seen America, for I am sure New York and America are two very different propositions."

**Equity and British Actors.**

"Why do you think 'Insult' failed?"

"It was an adaptation from the Dutch played by an English company. So for American audiences it was two removes from actuality. 'Topaze,' played by an American cast, is a big success; but Americans are able, so far as their fellow-countrymen are concerned, to play Frenchmen convincingly. An English actor in New York, though, can only be an Englishman. If I ever go back to New York, I should like to play an Englishman in an American play.

"I had two offers for other plays when 'Insult' finished, but of course Equity wouldn't let me take them. I've a great admiration for Equity, and think that a similar organisation would be very useful here. But in America the English actor finds himself very much up against it. I paid my twenty-nine dollars fifty, which Equity demands, but I don't know what I got for it. Equity does this and that for the actor, I was told, and protects him from unscrupulous managements. But the English actor who signs on in London doesn't come in touch with the sort of managers Equity is organised to protect him against."

**American and London Theatres Compared.**

"How do American compare with London theatres as places to work in?"

"They are not so well equipped as ours, there is no telephone at the stage door, dressers are very expensive and stage hands have autocratic powers and privileges. There are some things, certainly, which the Americans cannot teach us; at the same time there are many ideas which we are able to bring back from their country. I have brought the inspiration for three plays, for instance."

R. C.

**"Chelsea Follies."**

Wednesday, December 17th is the date definitely fixed for the re-opening of the Victoria Palace with "Chelsea Follies," which is now in rehearsal and shaping very well. It has a definite "book" as a groundwork—written by Reginald Arkell and Archie De Bear—with additional lyrics and sketches by Reginald Berkeley, A. P. Herbert, Ethel Mannin and others, and music by a number of composers, including Wolseley Charles, Billy Mayerl, Harry Pepper, Geoffrey Gwyther, Jack Strachey and Alfred Reynolds. An original scheme of stage décor, designed by Clifford Pember, is to be used for the first time in this production.

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**Nonagenarian's Birthday.**

Mr. C. I. Coltson, formerly Secretary of the Actors' Benevolent Fund, will celebrate his ninety-fourth birthday to-morrow (Thursday). Having just recovered from a slight cold, he is in very good health. Congratulations.

**British Producer for Canadian Radio.**

Tyrone Guthrie, author of the radio plays, "The Squirrel's Cage" and "The Flowers are Not for You to Pick," has been engaged by the Radio Department of the Canadian National Railways to produce a series of historical dramas based on episodes in the history of Canada. He will also produce a number of plays specially written for the microphone.

In the presentation of the historical dramas, the co-operation of the British Broadcasting Corporation has been secured. The plays will be presented either in Montreal or Toronto and will be broadcast simultaneously by the company's stations extending across the Continent from Halifax, N.S., to Vancouver, on the Pacific Coast. Mr. Guthrie will sail on the "Mauretania" on December 9th.

**A copy of "THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.**

## BY THE EDITOR.

**G.B.S. on Art.**

I was fortunate enough to receive a private invitation to the Art Workers' Guild on Friday night, when G.B.S. talked to his fellow-members (for Miss May Morris, the Chairman, introduced him as Brother Shaw) on Art. He spoke for well over an hour and then answered questions. The whole thing was charmingly informal and intensely interesting. During the course of his lecture G.B.S. spoke of his own art. "I see people walking up and down the street and, as a dramatist, I have to try and discover where they are going; to look for the invisible drama beneath the surface; to make my characters think of something that has not been thought of before. We are used to seeing people the right way up, but sometimes I must turn them upside down to see if something can be learned from them in that position."

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**The Artistic Urge.**

His subject was really the artistic urge which forces people to do things for which there is apparently no demand. The real artist creates the demand, for G.B.S. said he felt that everything that was produced was wanted by somebody. After the lecture I walked back from Queen's-square with Mr. Shaw, and we continued the discussion. He told me that he never prepares a scenario of a play and at the beginning he is not sure how the characters will develop. Although they have the habit of going their own way, G.B.S. said the extraordinary thing is that they keep within the technical limits of the play. "I mean, the characters never try to do things that are impossible on the stage."

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**Mrs. Shaw Progressing.**

I was glad to hear that Mrs. Shaw is progressing as well as can be expected. Last week she was able to stand up and, with help, managed to get out of her bedroom.

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**"Queue."**

My friend, Alfred Wareing, has sent me the first two numbers of "Queue," the magazine with the optimistic title, which he issues from the Theatre Royal, Huddersfield. Unfortunately, an earlier reference to the paper managed to get omitted on account of space, but I should like to add my tribute to Wareing's courageous enterprise. "Queue" has more than a local interest just as Wareing himself cannot be tied to Huddersfield. It covers the whole field of the theatre and if it can be said to have an aim, it is to promote a better understanding between playgoer and those who provide the entertainment. Alfred Wareing's contributions are as intelligent as they are racily written and there is a good article in the second number by Arthur Machen on the Stock Company, which, in the writer's opinion, is "the only thing to be done to improve the art of acting." Much the same thing has been said in the columns of "The Era" during the past year or two. I was particularly interested to read that the Huddersfield Thespians and the Theatre Royal have come to a friendly understanding.

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**Lillebil Ibsen.**

Lillebil Ibsen was in London for a few days last week and had some intensive rehearsals for the "Chelsea Follies," which is to be produced at the Victoria Palace (now undergoing reconstruction) on December 17th. She had to go back to Paris on Friday to fulfil a film contract made some time ago. She is acting in a Swedish "talkie" under the direction of the Paramount Company, and will not return until the day before the show opens at Southampton, on December 8th. Lillebil Ibsen is equally at home acting in any of the Scandinavian languages, German, French and English, and she gave the small company invited to meet her last week studies of French, German and English actresses in "La Dame aux Camellias."

• • •

**Excellent Satire.**

In quite a remarkable way she hit off the characteristics of the three nations, and was deliciously satirical at the expense of each. During the afternoon I had a long talk with her, exchanging pleasant memories of Copenhagen and Stockholm. I believe she is the only actress who has had the honour of a one-woman performance at the Danish National Theatre. Recently she has been playing in her native country, her last appearance being in "The Trial of Mary Dugan," which had a long run in Oslo. Her husband is, of course, a grandson of Henrik Ibsen, and it is an interesting fact that the only play in which she has appeared in England is "The Lady from the Sea," which was done for a single performance.

• • •

**Ethel Mannin—Playwright.**

Reginald Arkell introduced me at the party to Ethel Mannin, who has written one of the sketches for the "Chelsea Follies." She told me it was her first work for the stage. When I asked her why she did not write a full-length play, she said she was about to begin one in association with Leon M. Lion.

• • •

**R. H. Gillespie's Idea.**

R. H. Gillespie said he first had the idea of a "neighbourhood" entertainment when coming back from America eight years ago. During his visit he had been to a show in Greenwich Village, and on the boat he spent his time working out a rough plan for a similar entertainment for London. "At one time I thought of interesting the various Art Schools and putting on something of the kind for a short run at the Chelsea Palace, but it fell through. When I mentioned the notion to Archie de Bear, who, I think, is the ideal man for the thing we have in mind, he was very keen. From what I have seen of the book and the early rehearsals I feel sure London will welcome this original kind of revue."

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**Are Actors Born—or Made?**

Charles B. Cochran's article in this month's "Scottish Stage" on "Actors Born and Made" is dealt with in the leader on this page. There is an interesting paragraph on some of his discoveries. There was Delysia, who was found playing a small part in a fairly undistinguished show; June, who was a little dancer in a Pavilion revue; Trini, a girl in an obscure Spanish cabaret, and, of course, Noel Coward, to whom "I pinned my unswerving faith" after the production of "The Young Idea."

• • •

**The Enthoven Collection.**

I spent a fascinating hour recently with Mrs. Gabrielle Enthoven at the Victoria and Albert Museum, where she passes most of her time. Mrs. Enthoven now has two or three assistants, and the collection of playbills and other historical documents relating to the theatre is indexed up to 1869. The quiet and unobtrusive work which she has been carrying on for many years passes almost unnoticed, but thanks to her devotion to what was originally a hobby, and is now a great national enterprise, the Victoria and Albert Museum possesses a collection of playbills, programmes, engravings and photographs which forms a wonderful history of the British stage.

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**The First Playbill.**

Mrs. Enthoven showed me the files in which the documents are kept. I was interested to see that her first item is of a performance of "Siege of Damascus" at Drury Lane in 1737. She thinks this is the first playbill issued. At any rate, there is no record of an earlier one. The second in her possession is of the performance of "Comus" in 1738, but the bill that thrilled me was "The School for Scandal" in 1777, the original production of the play. In each file Mrs. Enthoven keeps any record she has been able to obtain of the actors who appeared.

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**Mrs. Siddons' First Appearance.**

For instance, there is the playbill of "The Merchant of Venice," in which Portia was played by "A Young Lady." This was the original appearance of Mrs. Siddons, who was so little known that her name was not put on the bill. Included is a copy of a contemporary criticism which reads: "Mrs. Siddons as Portia proved a terrible fiasco. Her voice was weak, her movements were awkward, her dress was old, faded and in bad taste." Mrs. Siddons appeared for seven performances on this occasion, and then went to Ireland, where she studied for several years before returning to London.

• • •

**An Irving Exhibition.**

Gordon Craig's book on Irving aroused so much attention that the exhibition of Irving items that opens to-day at the Victoria and Albert Museum is of particular interest. Mrs. Enthoven told me that she asked Craig to open the exhibition, but he said that he was too busy preparing his programme for the Craig-Cochran season. We talked a good deal about Irving, whom Mrs. Enthoven knew extremely well. For some years she was a prominent amateur actress, and she told me that it was Irving taught her how to walk properly despite the fact that, through an accident, one of her legs was shorter than the other.

• • •

**The Harvard Collection.**

Although London, through the generosity of Mrs. Enthoven, has the finest collection of English playbills, the biggest theatre collection in the world is at Harvard in America. Lilian A. Hall, the custodian, is making a descriptive index of the items which number tens of thousands. It is being done alphabetically, and the first volume, which goes up to the end of letter E, was published some time ago, and is to be issued in this country by the Oxford Press. The second volume will probably be ready by Christmas.

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**Edith Evans Back.**

I met Edith Evans one day last week. She had recently returned from San Remo, where she had spent a wonderful holiday, and while there had paid visits to Rome and Naples, and was very excited about her first experience of Italy. She said that she did not intend to make any plans for the time being.

## FORTHCOMING EVENTS.

TO-DAY.—"Little Tommy Tucker," Daly's; "The River," Gate.
NOV. 20th.—"The Mouthpiece," Wyndham's; "The New Spirit of the Dance," Savoy; Music Hall Ladies' Guild Meeting, 3.
NOV. 23rd.—Annual Supper and Ball, Grand Order of Water Rats, Parklane Hotel; "Sturm in Wasserglas," Arts.
NOV. 24th.—"Ever Green," Adelphi (approx.); "Petticoat Influence" (transfer), New; "The Witch," Embassy; "Lady Julie," Faculty Theatre; "I Take That Man," King's, Southsea.
NOV. 25th.—"General John Regan" (revival), Criterion.
NOV. 26th.—"A Murder Has Been Arranged," St. James's; "The Man from Blankley's," Fortune.
NOV. 27th.—"Oh, Daddy," Prince's.
NOV. 28th.—"Twelve Hours," Comedy.
NOV. 30th.—"Karl and Anna" (Venturers' Society), Strand.
DEC. 1st.—"Wonder Bar," Savoy; "Folly to be Wise," Southsea (prior to London); "The Matchmaker," King's, Glasgow.
DEC. 7th.—Second Green Room Rag, Strand.
DEC. 8th.—Denville Hall Matinée, London Hippodrome; "Chelsea Follies," Southampton.

# ON THE ROAD.

**NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.**

### PLAYS.

ALIBI.—Nov. 17, Grimsby; 24, Gaiety, Hastings.
ALMOST A HONEYMOON.—Nov. 17, O.H., Coventry; 24, P.G., Folkestone.
ALMOST A HONEYMOON.—Nov. 17, T.R., Swansea; 24, Grand, Leeds.
ALOMA.—Nov. 17, T.R., Sheffield; 24, O.H., Tunbridge Wells.
APPLE CART.—Nov. 17, Wimbledon; 24, King's, Hammersmith.
APPEARANCES.—Nov. 17, T.R., Glasgow; 24, Gaiety, Ayr.
BENSON, SIR FRANK (H. V. Neilson).—Nov. 17, Devonshire Park, Eastbourne; 24, T.R., Chatham.
BY CANDLE LIGHT.—Nov. 17, T.R., Exeter.
CALENDAR, THE (North).—Nov. 17, T.R., Huddersfield.
CALENDAR, THE (South).—Nov. 17, Empire, Kingston; 24, Pal., Chelsea.
CAPE FORLORN (Barry O'Brien).—Nov. 17, Theatre, Richmond.
CARL ROSA OPERA.—Nov. 17 and 24, O.H., Belfast.
CHEATED.—Nov. 17, T.R., Brighton.
CHINESE BUNGALOW.—Nov. 17, Grand, Luton; 24, T.R., Guildford.
CO-OPTIMISTS.—Nov. 17, Pal., Manchester.
COVENT GARDEN OPERA CO.—Nov. 17, P.O.W., Birmingham.
DAPHNE.—Nov. 17, King's, Hammersmith.
DEANE, HAMILTON.—Nov. 17, Court, Liverpool; 24, T.R., Glasgow.
DEAR LOVE (Macdonald & Young).—Nov. 17, T.R., Norwich.
DESERT SONG (A).—Nov. 17, Sheffield; 24, Liverpool.
DESERT SONG (B).—Nov. 17, Bury; 24, Hanley.
DOBELL, W. L.—Nov. 15, Town Hall, Castlebar (4).
D'OYLY CARTE OPERA.—Nov. 17 and 24, King's, Edinburgh.
FIRST MRS. FRASER (A).—Nov. 17, Theatre, Brixton; 24, Grand, Croydon.
FIRST MRS. FRASER, THE (B Co.).—Nov. 17, Arcadia, Doncaster; 24, T.R., Halifax.
FIVE O'CLOCK GIRL (Macdonald and Young).—Nov. 17, Empire, Criswick; 24, Empire, Wood Green.
GHOST TRAIN.—Nov. 17, Empire, Middlesbrough.
GIRL FRIEND (Macdonald & Young).—Nov. 17, Col., Cheltenham; 24, T.R., Windsor.
GODWIN OPERA.—Nov. 17, New, Crewe.
HEAT WAVE.—Nov. 17, T.R., Halifax; 24, Lyceum, Edinburgh.
HERE COMES THE BRIDE (Macdonald & Young).—Nov. 17, New, Oxford; 24, New, Northampton.
HONOURS EASY.—Nov. 17, Lyceum, Edinburgh; 24, T.R., Huddersfield.
JEW SUSS.—Nov. 17, T.R., Newcastle; 24, O.H., Manchester.
JOURNEY'S END.—Nov. 17, Grand, Wolverhampton.
JOURNEY'S END.—Nov. 17, T.R., Bath.
JOURNEY'S END.—Nov. 17, County, Shrewsbury.
LILAC TIME.—Nov. 17, T.R., Nottingham.
LILIES OR LAVENDER.—Nov. 17, West Pier, Brighton.
LOVE LIES (Macdonald & Young).—Nov. 17, Pal., Chelsea; 24, Theatre, Richmond.
MAID OF THE MOUNTAINS (Macdonald & Young).—Nov. 17, Hippo., Lewisham.
MAN AT SIX.—Nov. 24, West Pier, Brighton.
MAN IN POSSESSION.—Nov. 17, P.G., Folkestone.
MARRY THE GIRL.—Nov. 17, King's, Southsea.
MASQUE THEATRE PLAYERS.—Nov. 17, O.H., Manchester.
MICHAEL AND MARY.—Nov. 17, Prince's, Manchester; 24, P.O.W., Birmingham.
MIDDLE WATCH, THE.—Nov. 17, Borough, Stratford; 24, Prince's, Manchester.
MIDDLE WATCH.—Nov. 24, T.R., Exeter.
MR. CINDERS (Macdonald & Young).—Nov. 17, New, Oxford; 24, Artillery, Woolwich.
MURDER IN THE CAR.—Nov. 17, Gaiety, Ayr.
MY WIFE'S FAMILY.—Nov. 17, T.R., Blackburn; 24, Empire, Middlesbrough.
NINE TILL SIX (Barry O'Brien).—Nov 17, T.R., Chatham; 24, Theatre, Brixton.
NO, NO, NANETTE.—Nov. 17, T.R., Worcester; 24, T.R., Bath.
NONE SO BLIND.—Nov. 17, H.M., Carlisle.
ONE LITTLE KISS.—Nov. 24, O.H., Blackpool.
ON THE SPOT (North).—Nov. 17, T.R., Hanley.
ON THE SPOT (South).—Nov. 17, Artillery, Woolwich; 24, Empire, Kingston.
OTHER MEN'S WIVES.—Nov. 17, Empire, Southampton.
OTHER WOMAN.—Nov. 17, W.G., New Brighton.
PATSY, THE.—Nov. 17, Grand, Swansea.
PAVLOVA.—Nov. 17, Alhambra, Glasgow.
RIO RITA.—Nov. 17, Empire, Edinburgh; 24, Pal., Manchester.
ROBESON, PAUL.—Nov. 17, T.R., Leeds; 24, Court, Liverpool.
ROSE MARIE (Macdonald & Young).—Nov. 17, Empire, Hackney; 24, Empire, Penge.
SEXTON BLAKE.—Nov. 17, Empire, Bristol.
SILVER WINGS (Macdonald & Young).—Nov. 17, Gaiety, Dublin; 24, Grand, Wolverhampton.
SILVER WINGS.—Nov. 17, Empire, Liverpool.
SLINGS AND ARROWS.—Nov. 17, Grand, Croydon.
SORRY YOU'VE BEEN TROUBLED (Barry O'Brien).—Nov. 17, Borough, Stratford.
SUSPENSE.—Nov. 17, Prince's, Bradford.
SQUALL, THE.—Nov. 17 and 24, King's, Glasgow.
STUDENT PRINCE (Macdonald and Young).—Nov. 17, Court, Warrington; 24, T.R., Hanley.
SYMPHONY IN TWO FLATS.—Nov. 17, T.R., Bournemouth.
TERRY, FRED, & JULIA NEILSON.—Nov. 17, Prince's, Bristol; 24, Bournemouth (3), Southampton (3).
THIRD TIME LUCKY.—Nov. 17, T.R., York; 24, P.O.W., Grimsby.
TREACHERY.—Nov. 17, O.H., Blackpool.
VOCALION GRAND OPERA.—Nov. 17, O.H., Cork.
WARM CORNER (Blue).—Nov. 17, Grand, Southampton.
WARM CORNER (White).—Nov. 17, Pal., Westcliff.

### RESIDENT COMPANIES.

BUCKLEY, FRANK, REP.—Bijou, Swanage.
CORENTEZ, LEAH, PLAYERS.—Pal., W. Hartlepool.
DENVILLE STOCK.—R., Portsmouth; Emp., Gateshead; R., South Shields; Hippo., Huddersfield; T.R., Sunderland; Majestic, Newcastle.
DEWSBURY REP. PLAYERS.—R., Dewsbury.
EMBASSY REP.—Embassy, Swiss Cottage.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; R., Smethwick; R., Stratford; Hippo., Dover; County, Reading; T.R., Bristol.
GERARD NEVILLE-EVELYN DANE REP.—Grand, Fulham.
HART, ARTHUR, F.—Col., Kettering; Empire, Chester-le-Street.
HOLLES, MAXWELL, PLAYERS.—Spa, Bridlington.
LITTLE LEEDS REP.—Leeds.
LONDON PAYERS.—O.H., Scarborough.
MONCKTON, SYDNEY A.—South Parade Pier, Southsea.
NORTHAMPTON REP. PAYERS.—O.H., Northampton.
POPULAR PLAYERS.—Palace, West Hartlepool.
PROVINCIAL PLAYERS.—Alexandra, Widnes.
REGENT REP.—Regent, London.
REPERTORY CO.—Greyhound, Croydon.
SHEFFIELD REP.—Rep., Sheffield.
WILSON, BERT J., REP.—W.G., Blackpool.

### REVUES

ALL ALIVE.—Nov. 17, Royalty, Windermere.
ALIVE AND KICKING.—Nov. 17, Alhambra, Bradford; 24, Pal., Blackburn.
ALL RIGHT ON THE WESTERN FRONT.—Nov. 17, Empire, New Cross; 24, Empire, Kingston.
BREAKAWAY.—Nov. 17, O.H., Dudley.
CASEY'S COURT.—Nov. 17, Pal., Warrington.
CASINO DE PARIS.—Nov. 17, Empire, Leeds.
CLOGS AND TOGS.—Nov. 17, Tivoli, Barrow.
COUNCIL HOUSES.—Nov. 17, King's, Manchester.
DE LA FOLIE PURE.—Nov. 17, Pal., Camberwell.
DUGGIE NEVER OWES.—Nov. 17, Empire, Dewsbury.
DUG-OUT MELODY.—Nov. 17, Empire, Shepherd's Bush.
ERNIE'S END.—Nov. 17, Grand, Clapham; 24, Alex., Stoke Newington.
EVENTS OF 1930.—Nov. 17, Grand, Stockton.
FANCY FREE.—Nov. 17, Empire, Birmingham.
FAST LIFE.—Nov. 17, Hippo., Ashton-under-Lyne.
FIND THE BABY.—Nov. 17, Pavilion, Liverpool.
FINE FEATHERS.—Nov. 17, New, Northampton.
FINNIGAN'S FOLLIES.—Nov. 17, Hippo., Aldershot.
FOLIES BERGERE.—Nov. 17 and 24, T.R., Birmingham.
FUN.—Nov. 17, Hippo., Wigan.
FUN FLIGHTS.—Nov. 17, Col., Kettering.
FUNNY BOY (Francis Laidler).—Nov. 17, Hippo., Leeds; 24, Pal., Halifax.
GOING THE PACE.—Nov. 17, Bedford, Camden Town.
GYPSY VAGABOND.—Nov. 17, Hippo., Brighton.
HAPPY DAYS.—Nov. 24, Pal., Camberwell.
HAPPY PEOPLE.—Nov. 17, Hippo., Southampton; 24, Hippo., Portsmouth.
HAPPY RAMBLERS.—Nov. 17, Hippo., Salford.
HAMMER AND TONGS.—Nov. 17, Welbeck Kinema, Walker-on-Tyne.
IRISH SMILES.—Nov. 17, Met., Bootle.
LAUGH PARADE.—Nov. 17, Pal., Bradford.
LAUGHS.—Nov. 17, Hippo., Bristol.
LIDO FOLLIES.—Nov. 17, Hippo., Exeter.
LOOKING AT LIFE.—Nov. 24, King's, Dover.
MAKING WHOOPEE.—Nov. 17, Hippo., Birmingham; 24, Met., Bootle.
MENU, THE.—Nov. 17, Pal., Carlisle.
MERRY SIDE OF LIFE.—Nov. 17, Alex., Hull.
MIRTH DIGGERS.—Nov. 17, Crown, Eccles.
MR. JOLLY BOY.—Nov. 17, Granville, Walham Green.
NEW BIRD'S NEST.—Nov. 17, T.R., Pontypool.
NOVELTY BOX.—Nov. 24, T.R., Worcester.
NUIT EXCITANTE.—Nov. 17, Hull.
ON APPRO.—Nov. 17, Lyric, Liverpool.
ON THE ROAD.—Nov. 17, Kemble, Hereford.
PARIS AND PICCADILLY.—Nov. 17, Empire, Stratford.
PAGEANT ON PARADE.—Nov. 17, Pal., Hull.
PAINTED DOLLS.—Nov. 17, Osborne, Manchester.
PAINTING THE TOWN RED.—Nov. 17, Grand, Bolton.
PLAYTIME.—Nov. 24, Pal., Bradford.
PONTOON, LTD.—Nov. 17, Pal., Plymouth; 24, Hippo., Aldershot.
QUICK AND LIVELY.—Nov. 17, T.R., Grantham.
RED TAPE.—Nov. 17, King's, Dover.
REPLY TO THE TALKIES, THE (Francis Laidler).—Nov. 17, Grand, Hanley; 24, Empire, Leeds.
REVE PARISIAN.—Nov. 17, Empress, Brixton.
REVUE SHOP.—Nov. 17, Pal., East Ham.
SEZ YOU.—Nov. 24, Queen's, Poplar.
SENSATIONS OF 1931.—Nov. 17, Empire, Newport; 24, Empire, Stratford.
SHOW A LEG.—Nov. 17, Pal., Scunthorpe.
SHOW TIME.—Nov. 17, Hippo., Keighley.
SHOW'S THE THING.—Nov. 17, Pal., Reading.
SKYLARKS.—Nov. 17, T.R., West Bromwich.
SNAP SHOTS.—Nov. 24, Pal., Carlisle.
SOMETHING NEW.—Nov. 24, Grand, Bolton.
SPARE TIME.—Nov. 17, Pal., Huddersfield.
SPEED LIMIT.—Nov. 17, Pal., Neath.
SPLENDOUR.—Nov. 17, Hippo., Hulme.
STEP INSIDE.—Nov. 17, Hippo., Aston; 24, Hippo., Coventry.
SUNSHINE SALLY.—Nov. 17, T.R., King's Lynn.
SURPASSING SHOW OF 1930.—Nov. 17, Empire, Penge.
THAT PARIS FEELING.—Nov. 17, Hippo., Wolverhampton.
THIS IS VARIETY.—Nov. 17, Met., Manchester.
TOPICAL TIMES.—Nov. 17, Phoenix, Sheffield.
TOUT ENSEMBLE.—Nov. 17, Empire, Swansea.
TOUT PARIS.—Nov. 24, Alhambra, Bradford.
TOWN SHOW.—Nov. 17, Alex., Stoke Newington; Nov. 24, Grand, Clapham.
VICTORIA VANITIES.—Nov. 17, Empire, Penge.
WHAT PRICE THE NAVY?—Nov. 17, Hippo., Portsmouth; 24, Bedford, Camden Town.
WHY GO TO PARIS?—Nov. 17, Empire, Newport.
WIDE AWAKE.—Nov. 17, Pal., Southampton; Nov. 24, Pal., Reading.


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Greiz, Mr. Percival
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Harrison, Mr. Max
Harrison, Miss Muriel
Hartley, Miss Jennie
Heath, Miss Mary
Hilstrom, Miss Dora
Holland, Mr. G. B.
Hope, Mrs. Alice
Irwin Twins, The
Jackson, Mr. Edgar
Jay, Mr. Ernest
Jewell, Mr. Jimmy
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Loraine, Miss Violet
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### ANSWERS TO CORRESPONDENTS

E. ATTENBOROUGH.—*Several of the famous operatic, concert and theatrical stars of the past have been credited with sums equal and exceeding the figure you name, but as to whether they actually "touched"—to use a colloquialism—we greatly doubt.*

S. SLINGER.—*We cannot give you the date when the late Marie Lloyd first sang the song you name. B. Feldman and Co., Shaftesbury-avenue, W.C.2, the publishers, may be able to give you the information.*

R. G. WINDLE.—*George H. Chirgwin (the "White-eyed Kaffir") died Nov. 14, 1922. He was sixty-seven years of age.*

N. WOODGATE.—*We do not answer intimate and purely personal questions concerning members of the profession.*

E. A. ADAMS.—*Eugene Stratton died Sept. 15, 1918. He was fifty-seven years of age.*


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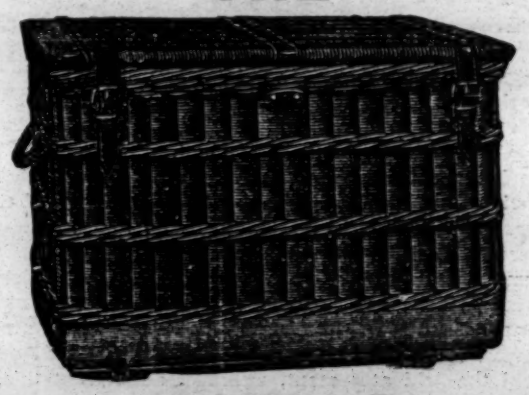
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### SHEFFIELD REPERTORY COMPANY.

Opening to-morrow (Thursday), the Sheffield Repertory Company will present, for nine performances, "A Hundred Years Old," by the distinguished Spanish dramatists, Serafin and Joaquin Alvarez Quintero, translated by Helen and Harley Granville-Barker. Arnold Reynor, who produces, will also play the leading rôle of Papa Juan, and others in the cast are Mary Townley, Isobel James, Millie Kersh, Dorothy Smithson, Dorothy Willis, Felix Irwin, Tony Blake, Frank Chapman, Fred Jenson and Eric S. Roberts.

On December 1st the Sheffield Repertory Company will present, as a curtain-raiser to Shaw's "Candida," "The Fire-lighters," by Laurence Housman, for the first time on any stage. "The Fire-lighters," an imaginary reconstruction of the scene in which John Stuart Mill brings the news to Carlyle of the burning of his French Revolution manuscript, first appeared in the "London Mercury" for January, 1929, and was later published in "Cornered Poets," a book of dramatic dialogues, by Mr. Housman. The part of Carlyle will be played, and the play produced by, Arnold Reynor.

# The VARIETY WORLD

### Vaudeville Golfing Society.

Little more than a week remains for intending visitors to obtain their tickets for the eighth annual dinner on Sunday, Nov. 30th. The cocktail bar will be opened at seven o'clock, and dinner will be served at 7.30. There is an extended licence till midnight. The programme of the evening is now complete, and includes items both grave and gay, though we understand that the gay part is in a preponderance. Messrs. Carter, Leonard, Long and Swain are to appear for the first time in a new act, and we understand that a famous Irish-Jewish duo are to repeat their success of a few years ago. Hugh Ormond will recall memories of better days in the profession, with a Leslie Stuart cycle, and there are several other items which for various reasons must remain a secret until the night of the dinner.

Tickets may be obtained of Mr. Henschel, 8/26, Charing Cross-road; Mr. Carter, Old Vaudeville Club, 6, New Compton-street, or Mr. Alex Rose, 18, Weech-road, N.W.6. The price is 15s.

### Winter Competitions.

The following Winter competitions have been arranged:—Wednesday, Nov. 26th, at South Lodge; Wednesday, December 31st, at Molesey Hurst; Wednesday, January 28th, at Hendon: and Wednesday, February 25th, at Brent Valley. In all these events, an 18-hole medal round will be the order, and the final will be played on the London course over 18 holes match play. Provincial entries will, of course, be received in the usual manner. The prize will be a silver tankard.

### Gracie Fields Opens Golf Course.

There was a private christening on Tuesday of last week of the new scenic golf course in Denman-street, Piccadilly, by Miss Gracie Fields. The course is undulating with a 23ft. water hazard, and is very similar to an outdoor one. Goldfish disporting among water lilies and sloping greens added to the picturesqueness of the scene. Very few people noticed that Miss Gracie Fields did the third hole in one, but we did, and congratulated her on it. Mr. Henry Cotton and Mr. Charles Whitcombe played a 36-hole match for the Haig Fund on the opening night. Mr. Cotton won by 3 to 2. Bogey for the course is 36, two for each hole—the seventh hole provides a driving stroke. Here a player may use the full force of his drive aiming at a marked target.

### Lady Ratlings' Activities.

At a Lodge meeting, held at the headquarters of the G.O.L.R., recently, the Initiates were Dorothy Wynne and Jan Wynne (wife and daughter of Jack Wynne) and Lalla Dodd. Nomination papers are now in hand for the election of the new officers for 1931, and voting will follow in due course. The following Sunday a social evening was held, and the universal opinion was that it was one of the most successful evenings of its kind. It was quite informal, and everybody was in their jolliest mood. Stanley Damerell was responsible for providing an excellent jazz band for dancing, to whom thanks were given.

Many requests had been made that the "Ships Derby," which was a feature of the previous merry evening should be repeated, and this was organised and carried out by Will Hay, and was a brilliant success, together with such sports as "Are you there?" "Chalking the Pig," and several others, all of which caused plenty of amusement, while prizes were given for the winners of each event. In conjunction with Will Hay, George Clarke was one of the chief fun-makers and the life and soul of the party. Late arrivals who came on from another function were Charlie and Ruby Austin, and Lil and Fred Russell. The new dining-room was opened on the 11th inst. and was a great success.

### G. S. Melvin.

With his fine character studies, G. S. Melvin was a hit at Shepherd's Bush last week, and is this week playing the Coliseum. For pantomime, George goes to the Theatre Royal, Birmingham, to play his usual rôle of Queen of Hearts in "The Sleeping Beauty," a character which he played at Drury Lane last season.

### M.H.A.R.A. Chairmen.

Mr. Henry Bekker has been re-elected Chairman and Mr. Chas. Kasrac Vice-Chairman of the Management Committee of the Music Hall Artists' Railway Association for the ensuing year.

### New Acts in Town.

At the Palladium next week Rose Perfect is to make her bébut in town, whilst at the New Victoria this week, Kendall and Capps, Jerome and Ryan, and Louis Winthrop and White are to be seen in town for the first time. At this new and popular resort next week, the Caits Bros., Cecile Bronson, and Cleo Pergain are among the new arrivals, and Lindsay and Mason, and the Four Flashes will open the following week. Messrs. Reeves and Lamport also inform us that Frank and Harry Seaman, together with Cleo Lemar and Carmen opened at the New Victoria last week.

### Jimmy Ferguson at Coliseum.

That "Sunkist" comedian, Jimmy Ferguson, makes his first Coliseum appearance on Monday, after a successful run at the principal super cinemas and variety theatres in the provinces and London.

### For Cine-Variety Artists.

Additional opportunities for artists who specialise in cine-variety are provided by the enterprise of Britivox, who are offering to take halls and theatres on sharing terms for the presentation of films and variety programmes. Their recent show at the Palace Theatre, which comprised films and variety was a success, and there is to be another similar afternoon at the Palace Theatre on Nov. 28th. The intention of Britivox is to present three-hour programmes at theatres which they take on sharing terms, comprising one-half films and the other half variety. The possibilities for artists in this can be readily appreciated.

### Gould and Gould.

Al and Willy Gould, the clever young dancers, have been engaged as Captain and Mate for Tom Vernon's pantomime on the Stoll Tour and will also do their own speciality.

### New Italian Tenor.

Enrico Muzio, the celebrated Italian tenor, is an early success at the Coliseum this week with some well-rendered Italian vocal numbers, though he sings in English just as pleasantly.

### Comedy Couple for Revue.

Len Clifford and Connie Rhode are attracting attention this week at Holborn Empire, where they are in variety prior to joining the new Archie Pitt show in December.

### Roberton's Enterprises.

John D. Roberton will produce next week at the Queen's, Poplar, a new revue, "Sez You," featuring Janice Hart, who recently returned from a successful world tour. He has just started his new show, "Local Talent," featuring Selkirk's "Clans of Bonnie Scotland." He has "The Dug Out Melody," with Jimmie Leslie, at Shepherd's Bush this week, "The Laugh Parade," with McGregor and Hood, and two companies of "The Singing Fool," with Tom Moss and Joe Moss respectively in the leading parts.

### New Dancing Revue.

Michael Ronni, with Travanova and the Volenoff Twins, has made a hit this week at the Coliseum in a new dancing ensemble which will be seen at Manchester on Monday. Eve, the clever child dancer, is featured in this show, and we learn that her younger sister, Cari, will shortly follow in her footsteps.

### Percy Gallagher Moves.

P. H. Gallagher has resigned from the management of the Capitol, Haymarket, and will take up the reins at the Luxor, Twickenham, for Walter Bentley. Previously, Percy will be remembered as the general manager and booking manager for fourteen years of the two theatres at Northampton.

### New Appointment.

The general manager of the new Leicester Square Cinema, which opens in December, will be Mr. H. W. Thornton, who will be remembered for his association with the Tivoli, New Gallery and other West End halls.

### Addition.

Congratulations to Edgar Benyon, whose wife presented him on Sunday last with a fine baby girl. Both are doing well, and Edgar is doing well too on his first season at Maskelynes

### Circus Folk Reunion.

The fourth annual circus folk reunion will be held in London on Sunday, January 18th. Those interested are asked to pencil in the date of the event, further particulars of which may be had of Captain Woodward, of "Everest," St. Mildred's-road, Ramsgate.

### For South Africa.

The following artists sailed from Southampton on Friday last, the 14th inst., per R.M.S. "Walmer Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—For vaudeville, Maldwyn Williams & Co. (musical act), the Three Edmund Boys (instrumental entertainers), and to play in pantomime: Aimee Bebb, Billy Moran, Len Domer, Frank Hosking, Maurice Paull, Godfrey Irwin, Thomas Minogue, Stanley J. Allen, Frank and Albert.

### "(K)nights of Stars."

The vaudeville road show with the above attractive title was produced at the Opera House, Buxton, last week, and was given an excellent send-off. It is presented by Harold Heath and produced by Geo. Glover, and has quite an international flavour about it. Betty Russell, the Canadian crooning songstress, opened, and was followed by Bert Lloyd and Co. in a sketch entitled "The New Batman." Tom Stuart was effective in his burlesque impressions, and Carré and Carlotta, the Australian Adagio dancers, had a well-deserved encore. Gorton and Sonia are new to this country, and bring with them an amusing act. "Making a Talkie." Tomio and Val are Oriental conjurors of merit, and a very pleasing turn from Eric Barklay (at the piano) and Geo. Glover concluded the programme. Mr. J. Stevens-Earnshaw is now the genial manager at the Opera House.

### Brixton Empress Alterations.

We hear that the Empress, Brixton, will close down in January for entire reconstruction. The theatre is to be enlarged, and a bigger and more fully equipped stage and up-to-date dressing rooms will be provided. A start has already been made, adjoining buildings having been demolished to afford the necessary space required.

### Olympia's International Circus.

In view of the fact that this year's programme will include several English, Irish and Scots acts, besides American, Australian and Continental, Mr. Mills proposes to call his show at Olympia a British International Circus and Fun Fair. Mr. Willy Schumann will again be the equestrian director. His famous horseman brothers, Ernst and Oscar, are bringing sixty-four Liberty horses over from Sweden. Oscar's young daughter, Cecilie, sixteen years of age, comes to make her first appearance in England with her uncle and father. Whimsical Walker will again be conspicuous among the clowns.

### A Blackpool Principal Boy.

Miss Florence Guest, who is now touring with Will A. Jackson's revue, is also playing principal boy for Will A. Jackson in "Dick Whittington," which produces at Blackpool. Miss Guest is extremely keen on the following numbers issued by the Wright House, Horatio Nicholls' "Gipsy Melody," "Sittin' on a Rainbow" and "I've Got a Feeling," the latter of which will be sung as a duet by Florence Guest and Mrs. Jackson, who is principal girl. Miss Guest is already making a terrific success with "Gipsy Melody."

### Last of a Leicester Theatre.

The Old Pavilion at Leicester is now in its last two weeks. It is to be pulled down in order to make room for the new road that is now in course of preparation. The Pavilion has had a long and varied career, many of the old-time stars first went to Leicester and appeared at the Pavilion. It has been opened over sixty years, and Saturday November 29th will see the last show.

Fred Clements, of Skegness, is to be entrusted again with the Leicester Opera House Pantomime for the tenth time. "Cinderella" will open on Boxing Day for a five weeks run.

### Violet Deane.

Although Violet Deane has not been seen in town during the past few months, we hear that she has been occupied in many important film productions, and has just returned to town. For pantomime, Violet will again play principal girl in "Aladdin" for Mr. Leon Salberg, and will be seen at the Borough Theatre, Stratford.

### Fred Duprez.

We hear that Fred Duprez has disposed of the film rights of "My Wife's Family" to the British International Pictures, and work commences on the production about the middle of next month. Fred will act as general adviser with Monty Banks, but can only spare a few days in this direction, as he is on tour with this popular show, and present bookings extend until next March.

### Maudie Olmar.

For pantomime this year Maudie Olmar will again play the title rôle in "Aladdin," in which rôle she scored such a success last year at the Alexandra Theatre, Birmingham. This year she will be at the Borough Theatre, Stratford. Maudie has just concluded a season with Fred Duprez in "My Wife's Family," and is now taking a brief holiday in Paris prior to pantomime rehearsals.

## "THE TOWN SHOW."

### AT ALEXANDRA.

V.A.R. Ltd. by arrangement with Harry Day, present "The Town Show" here this week, but one or two of the leading players have been changed. Vine and Russell now take up most of the comedy work in the revue, besides working together merrily in their musical specialities. Alan and Doug display in this revue surprisingly clever ideas in burlesque. Claire Leslie now appears in several rôles with spirit and pleasing style. Mina Leon is applauded in the leading lady parts for her fine soprano songs and Harry Claff is another favourite vocalist who receives approval for his best variety work. Leon Fiori and Betty Chase offer several kinds of attractive dancing and Laura and Marie Carson have a nice style of song and instrumental work. The Two Georges are appreciated for their footwork and Melville Birley does some good work, besides being the stage manager. There are some very bright scenes throughout. Alexandra Doine is the author of the revue and Isa Noel composer of the music, with Walter M. Morris as the producer.

Miss M. A. Lovell Burgess, the Eastbourne journalist and novelist, is, again to broadcast from Savoy Hill, on January 2nd, when she will give a talk on "Organising Parties for Grown-Ups." Miss Lovell Burgess is on the executive committee of the Eastbourne Amateur Film Producers, in whose first film, to be shown in leading South Coast towns in the New Year, she plays a principal part.

# LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

### THE COLISEUM.

Blocks of flats, I am being forced to believe, are fated to married life. Once again a music-hall sketch reminds us of the overwhelming temptations which are created when one married couple lives where another married couple's doorstep ought to be. In "The Splendid Liars," presented by the Daniel Mayer Company as a turn in this week's bill, Vivian Tidmarsh shows how the consequence may be a most troublesome eternal rectangle. The scene is the drawing-room of the Binghams' flat. Gerald, the husband, has taken Katherine Clavering, from the floor below, to the theatre, and has brought her in for a farewell drink. When interrupted they turn off the lights and hide in a bedroom. Then Mary Bingham brings in Frank Clavering for a farewell drink, and when they are interrupted he is pushed into another bedroom. It is Gerald who enters, but he has no suspicion that his flat houses more than a triangle. At his suggestion the way is left clear for an escape, but when trying to manage this the Claverings run into each other. After that you might think the whole four have nothing left to fall back on but the truth. The author, however, ends his sketch ingeniously by making them live up to his title. He enables Frank Vosper to give a characteristic display of imperturbility, and Frances Carson to be agitated in her own amusing fashion, while Olwen Brookes and Angus L. MacLeod give sound support as the intruders.

The "dancing fantasy" presented by Eve is exceptionally attractive. She herself has such skill in the art of the poseuse that she changes herself into shapes we cannot remember to have seen before. The Volenoff Twins, who open this act, move with a lithe grace which enchants us; they have such beauty of form, and know so well how to set this off with gossamer draperies (without upsetting anybody's sense of propriety), that I cannot suppress my regret at not seeing them in yet more dances. It is a well-filled act, for it also contains Michel Ronni, who waltzes with Pamli Travanova in a dreamlike trance to the strains of "The Blue Danube."

As a whole, the programme is among the Coliseum's best, the credit for which must go chiefly to the comedian. Max Miller is amusing enough in himself to warrant the top line of any ordinary bill: he excels in the confidential type of humour which we must ever prize because without it music-halls would surely die. In delicacy of style, G. S. Melvin is unmatched: there has never been a comedian capable of his subtle effects which are gained so differently as to disclose the hand of a master, notably in "The Stoker" and "My Young Days." Gladdy Sewell has become a recognised expert in the humour of the under-dog, and in her laundry sketch, when Lizzie Rabbit discloses unutterable longings for romance, this finds delightfully apt expression. With "The New Car," George Clarke brings the performance to what is known in dramatic technique as "the full close." No matter how wildly we have laughed before, we now find ourselves moved to still more boisterous spells of mirth.

Then there is Beatrice Lillie. In "References," by Harold Simpson and Morris Harvey, she is a terror of a maidservant who impersonates her mistress when a would-be employer comes to ask about a reference. Next she sings Noel Coward's "World Weary," and contrasts its wistful charm with the nonsense of "Snoop, the Lawyer." De Groot soothes our savage breasts with the assistance of David Bor (piano) and Reginald Kilbey ('cello). Cyril Shields is a skilful conjurer with one elaborate trick, in particular, which startles us all. Enrico Muzio is a very pleasing tenor.

### HOLBORN EMPIRE.

All the many admirers of Gracie Fields who are thronging to the Holborn this week, are particularly fortunate. Besides singing a group of typical songs in half-a-dozen different manners—each calculated to drive an audience into fits of enthusiastic hysterics—she adds considerably to the success of a sketch (presented by Douglas Wakefield and Billy Nelson) so funny that I number it among my brightest experiences of the halls.

Fields and Rossini also add blithe moments to it, but the chief business is undertaken by those four downtrodden wretches who have become famous as "the men from Manchester." They are as funny in burlesque entr'actes as they were at the Palladium last week, but in "The New Garage" their passion for violent knockabout scrimmages overwhelms us in unrestrained laughter. They begin by trying to fit a large inner-tube into a small tyre. Rest is ordered when Gracie Fields appears because Douglas Wakefield, proprietor of the garage, is feeling decidedly sentimental about her. Work is resumed when Chick O'Neil comes to assist Billy Nelson in becoming entangled in inner-tubes. When Douglas Wakefield tries to extricate them, they tie themselves into knots which look as though they could never be unravelled. Then Fred Louin arrives as a debt-collector and is offered the proprietor's car in settlement. He asks for a trial trip. Then—but this is a frolic everybody must see.

In their own act, Fields and Rossini sing, play and jest with skill and high spirits. The Hartwell Brothers give a daring display on swings which is invigorating from the start to the final thrill when they appear to be launching themselves at the heads of the audience. With their bright manner and engaging youth, Len Clifford and Connie Rhode are a very lively pair, and Al Marshall is an eccentric dancer with a style decidedly his own. Harold Gilbert is a tenor of promise; the Pitt Girls are a pretty troupe, and the Prontos amusing "aquatic buffoons."

### THE PALLADIUM.

If I were not expected to take my task seriously, I could imagine a drama of Coram and Jerry which would leave "Frankenstein" in the shade. There is evidence for it, too—firstly, the new dummy, and secondly the sticking plaster on the old one's head. After getting on famously with the supplanter for some minutes on Monday night, Coram had some difficulties with the wires and had to send for his old friend. This was accidental, I suppose; but the effect was excellent and I, for one, clapped at the return of the old familiar face. In fancy I saw a heated scene between Jerry and the ventriloquist the night before, concerning who should be master. Coram, brow-beaten for too long, bludgeoned the little tyrant and obtained another in his place. Consequently, when the new mechanism went wrong on Monday night, the human partner was again at the mercy of his inhuman doll. But before the turn was ended, Coram was revenged. He appeared with yet another Jerry Fisher, so small as to be stuck in a pocket, who not only joked and sang, but sounded bugle calls. The new act is, obviously, a deft piece of showmanship. All the same, I must declare, if Coram will forgive me, that Monday night's exchange of the new dummy for the old formed the best "human drama" of ventriloquism I have ever witnessed.

In "Thicker Than Water," Wee Georgie Wood's sense of schoolboy psychology is most plainly revealed. Not only is his acting at its finest in this, but the part of the mother is acted by Dolly Harmer admirably, for she is a perfect foil to his swift, humorously disconcerting changes from sentiment to comedy. Jack Barty's bluff, genial manner imparts to our souls a fine feeling of well-being, and Randolph Sutton's unflagging zest excites in us a joyful frenzy when he exhorts us to "Shoo the Hoodoo away."

The much-discussed "Moochi" is danced by Robert Sielle and Annette Mills so gracefully that we like it and so clearly that we understand it: they are expert exponents of steps. Harry and Frank Seaman are a pair of tumblers whose burlesques are funnier than those of many popular performers of this kind. Arthur Petley exhibits a rare sense of fun in his exhilarating aerial comedy, and Mary and Erik amaze us with their grace in "Rhythm on Wheels." Gillie Potter amuses us with his family history, the Kellaways dance attractively and Jack Payne conducts the B.B.C. Band ably.

### Victor Moreton.

At the Hippodrome, Southend, Victor Moreton concludes another successful season in production, and will resume in variety in town next week.

### WOOD GREEN EMPIRE.

Big variety acts here this week combine to form an entertainment second to none. At the head of affairs is that exceptionally clever male impersonator, Hetty King, whose character numbers are rendered with a faultless attention to detail which makes her entire act so popular. Whether in evening dress, soldier's or sailor's uniform, it is that extra polish which Miss King adds to her performance that maintains her high prestige and popularity. Her reception on Monday was enormous and well deserved. The Big Four are Australian harmonising vocalists whose method of putting over their numbers places them in the front rank of singers. They are inimitable performers who should do well wherever they go, and they certainly merited their approval here. Dorrie Dene can sing too, but she adds to her vocal powers a priceless ability to burlesque anything, and she causes roars of laughter with many an aside and gesture. Further laughter is provoked by Sandy Powell, whose comedy characters are performed with that ability which causes shrieks of mirth from every word or action. Sandy is a great favourite here, and the audience could have listened to him all the evening. Another humorist, reminiscent of the famous Little Tich, is the four-foot Billy Kay, whose legs and body seem to be made of indiarubber, besides which he also possesses a remarkable burlesque ability. Billy was warmly received here, and should go a long way with his present clever work. Michel, the dancing xylophonist, displays wonderful entertaining power, and obtains considerable applause for a turn presented with great personality. Morland Graham and his company in their sketch, "A Matter o' Money," blend drama and comedy in a manner which gets over, and prove first-class actors. Ray Barbour is a versatile young fellow, who sings, tells stories and dances with the best and never misses a point. He has a fine style, too, which is attractive.

### FINSBURY PARK EMPIRE.

No one can deny that this fine North London house is making a bold bid to maintain its popularity with programmes containing the maximum of entertainment value, and Manager Pierre Cohen has a variety bill this week calculated to beat anything similar in the neighbourhood. It is a real variety bill, though almost every turn caters for the laughing propensities of the audience. Naughton and Gold were never funnier than in the racketeering with which they produce continuous roars of mirth throughout their gags. They have so many asides, such spontaneous wit, as to excite the most languid to unlimited exercise of his risible faculties, and their welcome is very big. Charlie O'Donnell and Eddie Fields, the two original "Rascals," are back here after a long absence, and prove that they retain their popularity in the rendering of a series of comedy and syncopated numbers which go down very well with this audience. The surprise feature of the evening, a veritable programme-stopper, was little Anna Rogers, the clever young mimic who has recently come to the front with meteoric speed by dint of sheer hard work and perseverance. Her imitations are faultless, whilst her self-possession and personality carry her work across the footlights in a manner which calls for vociferous approval. Indeed, her Jimmie Ferguson impersonation was a masterpiece of faithful observation and superlative ability. Jack Barty, recently returned from America, shows that he knows how to interest and amuse fully English audiences who laugh unrestrainedly at his quips, whilst Joe Boganny and his troupe of scholars in "Some School" are responsible for eccentricities in acrobatics and funny knockabout business, which results in general hilarity throughout. The Ten Asgards are a combination whose wonderful spinning-board manœuvres are an exhibition of gymnastics of breathless and thrilling excitement. Van Dock, the cartoonist, also causes much fun with his crayons, and Molly Stoll and Douglas Steward offer their notable character cameos with extraordinary success. They work hard and achieve big appreciation, especially with their Cockney burlesque.

### THE METROPOLITAN.

It was quite like old times listening to the airy nonsense dispensed by Harry Tate and watching the spasmodic jerks of that famous moustache of his on Monday evening. He is to be seen at the Metropolitan this week, where he tops a particularly strong bill and it was immediately apparent that his popularity has not diminished in the least. For Harry's humour is of a brand that never grows stale, and "Fishing"—the sketch chosen for this occasion—is, of its kind, a classic. Other attractions here are Peel and Curtis, the two quaint comedians about whom the programme states they are "Irish and proud of it." From beginning to end—with a break when one of the two delivers a fine rendering of the popular number, "Say a little prayer for me"—their turn is one long laugh and a most enthusiastic reception was accorded them on Monday evening. Then there is that essence of drollery, Harry Herbert, in three new numbers, in one of which he appears as a burlesque Cupid with bow and arrows, and those that know the work of this clever artist can easily imagine the fun he extracts from the character. Payne and Hilliard, the comedy couple who have a host of admirers here, and Norah Bancroft, the popular vocalist, with Lilian Finney assisting at the piano, are two other splendid turns, and Victor Andre, the "unusual" dancer, won rounds of applause at the first performance of the week for his delightful exhibition of step and other forms of the art of terpsichore. Morris and Cowley who open the programme, and Ray Cardle, a clever character comedienne are the remaining items of a first-rate evening's entertainment.

### WALTHAMSTOW PALACE.

Variety is in full swing here again, headed by that popular favourite chocolate-coloured coon, G. H. Elliott, in a bunch of new and old successes, and how he can sing and trill, not to mention his dancing. He never seems to alter: his voice is just as silvery and pleasant and his stepping becomes daintier and more fantastic every time we see him. Long absence from this district has only made him more popular still, as his ovation showed on Monday. Wyn and Ivy, those two imps, are a big feature here in their lively songs and simultaneous dancing. Not a moment of dulness is shown the whole time they are on, and they receive a big hand for what is obviously a hard piece of work. The Robins Trio are described as "a whirl, a twirl and a girl," but they give several whirls and twirls and their wonderful skating feats excite considerable enthusiasm. This also applies to Miss Betty, who, with her comedy partner, executes a series of thrills in mid-air, unbelievable if they were not actually seen. Artemus, the conjuror, who combines comedy with his clever tricks, succeeds with several which besides being unfathomable, are also responsible for much laughter. Edward Victor, with Eileen O'Connor, offers another sort of magic, this time with hand-made shadows of important personages, which are lifelike in the extreme. Howard Rogers, that merry fellow, discourses on several topics and exploits them with big success. Charles Dudley, looking extremely tall, is here with his Midget Gladiators, who are announced as the only springboard acrobats in the world, are certainly, as far as we know, the only midgets of their kind, and their gymnastic feats are worthy of the appreciation they receive.

## "THE SINGING CLOWN."

### AT QUEEN'S, POPLAR.

The "Singing Clown" is an apt title for this entertaining revue, presented by John D. Roberton (for Meteor Productions), for in it is embodied some excellent singing and dancing and an abundance of good comedy by Joe Moss as the clown.

The comedy portion of "The Singing Clown," which, incidentally, is a big one, is cleverly handled by Mr. Moss, who is an exceedingly good and energetic comedian who possesses a pleasing personality, sings well and has an ever-flowing list of crisp quips and gags, which he puts across in fine style and with much showmanship. He is particularly funny in the Borstal scene, in which he creates endless laughter. In his various successful scenes, Joe has capital assistance from Mr. Bert Collins, who is an excellent foil and works brilliantly throughout.

The two leading ladies, Miss Winnie Braemar and Miss Rosa Lee, are a pair of versatile artists with attractive appearance, their assistance in songs and comedy, together with the chorus ladies, being well received. Various popular numbers are rendered, including "Jennie McIntyre" and "She's Too Young to be Careful," both tuneful items. Mr. Hubert Hudson has a powerful voice, his songs, "What a Place to Kiss a Girl" and "Star of My Heaven" being rendered in an effective manner, whilst his speciality act with the girls is an interesting item. Little Sid, a diminutive youngster, sings effectively the "Toymaker's Dream," which makes a stirring ensemble and is well arranged. The Ludo Girls and the Six Linden Kids in their speciality acts give a vast amount of pleasure, and the chorus ladies prove a valuable asset to the show by their brilliant dancing.

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# FROM THE SONG PUBLISHERS.

**B. Feldman and Co.**

"Oh! Donna Clara," the new Continental sensation, was "created" in this country at the Variety Ball, last week, by Herman Darewski and his famous Band. Special parts of this big stormer were rushed to the Royal Opera House, and shortly after their arrrival, Mr. Darewski introduced the merry crowd of dancers to one of the most haunting and unforgettable melodies of the century. "Oh! Donna Cara" proved an instant hit, and there is no doubt that many producers and stars went away from the ball determined to make this last-minute winner a big panto. feature. "Dancing With Tears in My Eyes," the beautiful waltz-ballad hit, was another big favourite at the ball, and other Feldman numbers which captivated everybody were "The Kiss Waltz," "Watching My Dreams Go By," "Song of the Congo," "Like a Breath of Springtime," "Wasn't it Nice?" "When You're Smiling" and "Cuban Love Song." Herman Darewski's Band and Alan Green's Band were in tip-top form, and won the wholehearted admiration of the revellers.

The list of pantomime producers who have made their selections from the Feldman budget grows daily. One and all are agreed that Feldman's have the real goods, and among recent callers to the Feldman Building are Harry Roxbury (for J. Stewart Cruikshank), J. E. B. Beaumont (for John Hart), Leslie Morton (of Morton & Heath), Tom Vernon, Brydon Phillips, Harry Russell, Francis Laidler, David Cochran (for Leon Salberg), Harry McKelvie, Will Parkin and Randolph Sutton. Numbers which have been selected by these well-known producers include "Dancing With Tears in My Eyes," "The Kiss Waltz," "Oh! Donna Clara," "Song of the Congo," "Like a Breath of Springtime," "The Wedding of the Man in the Moon," "Cuban Love Song," "When You're Smiling," "Watching My Dreams Go By" and "Wasn't It Nice?" The outstanding comedy chorus hits will be "P'liceman, P'liceman, Hold My Hand," "The Barmaid's Song," "We Can't Lose Our Dog Fido" and "The Black Pudding Song." The last-named number is already proving a big winner for Billie Manders and his Quaintesques. Jack Judge and Jack Jesson are doing much to popularise "The Black Pudding Song" in the Midlands, and another great winner for this well-known trio is "Will You be Sad To-morrow?" The popular Rigoletto Brothers are featuring "Dancing With Tears in My Eyes" and "Oh! Donna Clara!" with big success. These numbers are also being featured by Bob and Alf Pearson.

Bert Ponte and his Band write from the Exchange Restaurant, Manchester, to say: "We are now installed in Manchester for the winter season. 'Dancing With Tears in My Eyes' is in constant request." This popular combination had a highly successful season at Douglas. Another letter is to hand from Jay Emanuel, whose Blue Jays are very popular at the Charlton Dance-de-Luxe, Manchester. Mr. Emanuel writes: "Your numbers are great favourites here. 'Dancing With Tears in My Eyes' is one of the greatest waltz hits of the day. The boys look forward to playing it at every session."

Members of Feldman's famous Orchestral Club will receive, this month, a truly outstanding parcel of winners. Chief among these is "The Kiss Waltz," a beautiful new waltz by the writers of "Dancing With Tears in My Eyes." This new waltz will sweep the country! Other numbers released this month are "Down the Lane to Home Sweet Home," "Go Find Somebody to Love" and "Only the Girl," all of which have distinctive melodies. No alert band leader should fail to join Feldman's Orchestral Club.

Laurie Johnson's Band and Jos. Gibson's Band are going strong at the Locarno Dance Hall, Streatham. "Dancing With Tears in My Eyes" and "The Kiss Waltz" are big favourites at this popular rendezvous. Mae Mostyn and her popular Ladies' Orchestra continue to feature "Dancing With Tears in My Eyes" and "The Kiss Waltz" at the Beta Cafe, Oxford-street. Miss Mostyn reports many requests for these numbers.

**Lawrence Wright Music Co.**

Randolph Sutton, who is at the Palladium this week, has introduced with huge success "That's Where the South Begins." Mr. Sutton informs that this is one of the best numbers he has ever had. Ella Shields, the "Ideal of Ideals," who was appearing last week at both the Empress, Brixton, and London Music Hall, Shoreditch, made a decided success with the new Horatio Nicholls' number, "Adeline." Miss Shields uses this as her closing number and is always assured of a terrific reception with same. Also at the London, Shoreditch, last week, Ed. and Andy Lowe were extremely successful in their new patter act. These two clever boys are rehearsing a new comedy song from the Wright House entitled "Gorgonzola."

Barber, Stevens & Orpwood, that very clever trio, have introduced the new pantomime winner, "The Lantern Shop," also "That's Where the South Begins," into their act, and inform us that both these numbers are received with much success at the Regent Cinema, Stamford Hill. At the New Cross Kinema, this week, the Three Brooklyn Boys find "Say a Little Prayer for Me" the biggest number they have had for years. These Boys are also working at Murray's Club this week, where they also introduced "Sittin' on a Rainbow."

We have just received a letter from Tom Greene, of the act of Annette Keith & Her Boy Friends, in which he informs us that they are featuring "Gipsy Melody," "Happy Feet" and "Bench in the Park," all of which find a ready response with the Scottish audiences; they are this week at the Hippodrome, Hamilton. Joan Valle, writing from the Hippodrome, Southampton, tells us of the success she is achieving with two all-British numbers, "Adeline" and "I've Got a Feeling," both these numbers being put over by Miss Valle in her own inimitable manner.

The Desmonds, who are now working in the vicinity of Sheffield, are making a huge success with "Meet Me in My Dreams To-night" and "Sittin' on a Rainbow," while other numbers from the Wright House in active rehearsal are "Gipsy Melody," "My Cradle is the Desert" and "Adeline."

In a very short time we shall be in the midst of pantomime rehearsals, and pantomime producers and artists who have already called at the Wright House are loud in their praises of the excellent numbers which they have heard. The numbers which seem to be most in favour are "Say a Little Prayer for Me," "Gipsy Melody," "My Cradle is the Desert," "The King's Horses," "Adeline," "I've Got a Feeling," "Gorgonzola," "Little White Lies," "Exactly Like You," "Sittin' on a Rainbow," "Sunny Side of the Street," "Bench in the Park," and we have every confidence that these numbers will be well in evidence throughout the country during the pantomime season. As time is getting short we would strongly urge all artists, producers and managers to call at the Wright House and have these hits demonstrated for them. Please note, however, that "Gorgonzola," the big comedy riot, and "King's Horses," the big production number, are reserved to Miss Cicely Courtenidge for her new production in the West-End; they can, however, be used in provincial pantomimes. A very big number, which should be in every pantomime, is "The Chum Song," which is just off the press, and should be a delightful number for the kids as a production.

New publications, 2/- each (no professional copies): "Excuse My Dust," "Give Me a Man Like That," "Blame It on the Moonlight," "Barbary Nights."

**Francis and Day.**

Patrons of the Empire, Nottingham, certainly appreciate the appearance there this week of Jose Collins, whose inimitable voice and personality are displayed to great advantage in her rendition of "It Happened in Monterey." On the same programme, Ada and Eddie Daros score a big hit with "Should I?" and the Destefano Brothers' present repertoire includes "If I Had A Girl Like You" and "When It's Springtime in the Rockies."

Expert handling of good material is seen at the Wood Green Empire, this week, where Roy Barbour renders a snappy and successful interpretation of "My Baby Just Cares for Me." In this song, Mr. Barbour finds great scope for both voice and personality.

Some fine vocalism is heard at the Empire, South Shields, this week, where Jan Zalski sings "It Happened in Monterey." This artist is at present enjoying a successful tour with Syd Seymour's Company. "If I Had a Girl Like You" is the latest success in the repertoire of Vernon Drake, whose speciality in "La Reve Parisienne" Revue is delighting audiences at the Empress, Brixton, this week.

"Telling it to the Daisies" and "My Baby Just Cares for Me" are two effective numbers for "Eve," who provides some much-appreciated dancing at the London Coliseum, this week. A fine tribute to the popularity of "My Baby Just Cares for Me" is the terrific applause at each performance of this number by Norman and Arnold. It is an exceptionally strong feature of their act at the Empire, Swansea, this week.

"If I Had a Girl Like You" continues to be an outstanding feature of Billy Elliott's act. This popular black-faced comedian is appearing to fine receptions at the Metropole, Glasgow, this week. The Dale Sisters have a vociferous reception for their clever arrangement of "I Can See a Rainbow," at the Hippodrome, Aldershot, this week. This dainty duo are now on tour with "Finnigan's Follies" Revue.

Cyril Tradeau and Pamela Page present their brisk speciality act at the Electric Palace, Louth, this week, where their receptions leave nothing to be desired. "If I Had A Girl Like You" is undoubtedly a hit for this talented duo. "My Baby Just Cares for Me" is an ideal number for Kula, who is now fulfilling variety dates to good effect.

Ethel Cadman and Jack Dalglish, playing in W.S.R. Productions' "Painted Dolls," at the Hulme Hippodrome, Manchester, score with "Should I?" Nellie Victor, in this show, finds a great winner in "I Can See a Rainbow." A brilliant feature of "Snap-Shots" Revue is the speciality provided by the Four Lovick Jewels, which talented combination are now scoring in great style with "When it's Springtime in the Rockies." In the same company, Lily Anderson is equally successful with "It Happened in Monterey."

May Thorne, now on tour with "Queue Up" Revue, radiates an atmosphere of optimism wherever she sings her brisk rendition of the "F. & D." winner, "We Must all Pull Together." Gladys & Leo report "I'm Following You" as one of their outstanding hits at all engagements. "Swinging in a Hammock" is an effective duet in "High Toppers" Revue, in which it is excellently rendered by Jean Collins and Ted Ascott. This number is exceptionally popular at the New Pavilion, Morley, Leeds, this week.

**Keith Prowse.**

The humour contained in the premier song of the pantomime season is being prominently shown by Miss Gracie Fields at the Holborn Empire in her rendition of "I'd Like To Find The Guy That Wrote The Stein Song." Following on her big success that she made with this number at the Palladium last week, the demand by comedians from all quarters has been phenomenal. There is no doubt whatever that this number is the ideal Pantomime song. Another item of a comedy nature is the song from Metro-Goldwyn-Mayer film "Love in the Rough," which played to capacity at the Empire, Leicester-square. The title of this great song is "Go Home and Tell Your Mother." Both these numbers are a hundred per cent. recorded, are frequently broadcast, and played by dance bands throughout the country. Principal boys and comedians cannot do better than obtain copies at once and put them into rehearsal immediately.

"My Heart Belongs To The Girl Who Belongs To Somebody Else" is another outstanding feature song, and has by sheer force of merit brought itself to the distinctive rank of "best seller." This song is magnificently featured by Miss Jose Collins, Miss Jean Andrews, Tom Burke, Tom F. Moss, etc., etc.

Another number that should find great favour with principal boy and girl as solo or duet is that delightful fox-trot number entitled "I Don't Mind Walking in the Rain." A number with an outstanding melody and which is already gaining favour is "With My Guitar and You," from the P.D.C. film "Swing High," now showing at the Dominion Theatre, London. From the same film we have "Shoo the Hoodoo Away," which lends itself for a solo production number in any savage island scene. Wonderful choral effects may be obtained with this item, particularly in the negro spiritualistic sense, where fear and awe of the "Hoodoo" may be dramatically exploited. There is every chance for a producer to excel with "Shoo the Hoodoo Away."

A concert ballad of distinction is that which was introduced and sung by John McCormack, the famous tenor, "When Twilight Comes." This song is particularly suited to artists with voices who can by singing this number give their art its full scope. Vocal band parts are available in three keys—low, medium and high. This song has already been selected by Miss Virginia Perry, Miss Alma Barnes and several other leading artists for their pantomime engagement.

In "Smile While You May," artists will find a happy-go-lucky song of merit, and an ideal opening number for any principal boy. T. G. Perry is featuring "I Want To Be" with success at the Palace, Fleetwood. Miss Irene Shaw, in her single act, features "My Heart Belongs" and "Dark Red Roses" with outstanding success. Victor Terroni and Pierre Andre inform us that their most successful numbers are "We're All Happy" and "Leven-Thirty Saturday Night." They are now rehearsing "I'd Like To Find The Guy That Wrote The Stein Song."

Scott Leslie, producer of the "Seven Collegians," informs us that "The Stein Song" and "My Heart Belongs" have brought excellent results at every performance. Miss Grace Hartington, in "Le Rêve Parisien" Co., is featuring "My Heart Belongs" with distinctive success. Dixie & Lee, the female coloured entertainers, in syncopation and rhythm, are specially featuring with tremendous success "Shoo the Hoodoo Away," which number is particularly suited to their act.

F. Wills, Secretary of the "Kentucky Amateur Minstrels," informs us that several of our numbers will be specially featured in their programme, and two of the outstanding items are "When Twilight Comes" and "Shoo the Hoodoo Away." Randolph Sutton, at the Palladium this week, is delighting his audience with his rendition of "Shoo the Hoodoo Away," which he puts over with his own inimitable style.

Artists are invited to send for selections of our new numbers, enclosing 1/5 and professional card.

**Victoria Music Publishing Co., Ltd.**

The pantomime season is quickly approaching and although it is early to predict the season's successes, we feel sure that "I Remember You From Somewhere" will be at the top of the tree, judging by the opinion of the various panto producers and artists. This number is absolutely written for principal boy and girl and has a beautiful lyric, also an outstanding melody.

"Don't Tell Her What's Happened To Me" is becoming a great favourite and principal boys playing panto should not miss this number, which is by the world's great writers—De Sylva, Brown and Henderson. There is also a ladies' version to this number.

Bright numbers are few and far between these days, but here is one, entitled "Highway To Heaven," which is an ideal principal boy number and is excellent for all ensemble work. "A Cottage For Sale" is still one of the biggest songs in the country and will be made a feature of by the majority of producers.

"So Beats My Heart For You" is a beautiful ballad; also this will lend itself to rhythm and is ideal for vocalists, and quartettes playing panto should not miss this distinctive ballad fox-trot. "Barnacle Bill the Sailor," the famous nautical song, is a great panto number for comedians, also this has lots of additional words and is an excellent number for comedy duos and trios.

Ike Hatch, who is appearing with Lew Lake's "Blackberries" revue at the Grand Theatre, Brighton, reports great success with "Don't Tell Her What's Happened To Me," which he tells us is the feature number in the show. By sheer force of merit, "I Remember You From Somewhere" is making new friends every day, and is unquestionably the favourite number. June Maurice, the well-known soubrette, writes to say that "I Remember You From Somewhere" is being applauded at every performance. Miss Maurice also features "Don't Tell Her What's Happened To Me."

The Bros. Walsh write to tell us of their great success with "Don't Tell Her What's Happened To Me." They also feature "A Cottage For Sale" and "Barnacle Bill the Sailor." Look out for three new numbers by De Sylva, Brown and Henderson, entitled "Never Swat A Fly," "There's Something About An Old-Fashioned Girl," and "I Am The Words, You Are The Melody," which will be released very shortly.

Pantomime producers and artists should make a point of hearing the latest Victoria hits at Victoria House, where they will receive every attention.

Send 2/- with professional card for a full selection of Victoria successes.

**Chappell and Co., Ltd.**

At the Holborn Empire this week, Gracie Fields is making a great feature of "Sing You Sinners." Iris & Noranna Rose have been making a very big feature of "You Brought A New Kind Of Love To Me" in their act—they say that it is one of the best numbers they have ever worked.

Louis Snow is working "You Brought A New Kind Of Love To Me" in her act at the Roadhouse Club this week, with terrific success. Ted Clifford writes from Catlin's "Royal Pierrots," Manchester, to say that he is finding "Sweepin' the Clouds Away" an enormous hit. The ever-popular Gertie Gitana has in rehearsal "I Love You So Much," which she intends to produce at a very near date. Zena Carol is making a big feature of "Tid-dle-id-dle-um-pum" in her act at the Hippodrome, Dover, this week.

We hear from Gilbert Lonsdale that he is finding "The Driver of the 8.15" a big hit. Anna Rogers continues to feature "Body and Soul" at the Finsbury Park Empire this week, with sensational success.

Pantomime producers and artists will find many great numbers in the Chappell professional list. "You Brought A New Kind Of Love To Me" is certain to be

(Continued on page 15.)


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## CALLS FOR NOVEMBER 24, 1930.

THE LONDON COLISEUM, 2.15, 5.15, 8.15.
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Rehearsal at 12 noon for—
George Robey, Barney Lando and Co., The Hearnes, Astor & Astoria, Ruby Sisters, Haig & Escoe, Gertrude Concannon, Edward Victor.

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Rehearsal at 12 noon for—
Nellie Wallace, Jimmy O'Dea, Harry Gordon, Kew & Kew, Harry Wulson, Brian Lawrence, Elmar & Elsie, Jones and Thomas.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Jose Collins, George Lacy, Clarkson Rose, Cyril Shields, Gladdy Sewell, Aubrey & Haye, Ida Troupe, Jack Clifford.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"The 5 O'clock Girl."

EMPIRE THEATRE, CHATHAM.
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Rehearsal at 12.30 p.m. for—
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Rehearsal 12.
Archie Pitt, Ltd., present "THE REVUE SHOP."

BRIXTON EMPRESS.
Rehearsal 12.
Lew Lake presents "A MILITARY PICKLE."

WATFORD PALACE.
Rehearsal 2.30.
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## CONDUCTED BY

### The Demand for Cinema Orchestras.

The voice of the public is being raised more and more effectively in the demand for humanly-provided music at the cinema, and those houses in London where the orchestra is installed are proving the most popular and are maintaining their prestige with the public. In the provinces, too, the same feeling is being manifested. The reintroduction as an experiment of the orchestra at the Prince's, North Shields, to which I drew attention a fortnight ago, has been so successful that their services are likely to be retained indefinitely. Mr. Telford, the manager, states that the public have shown their appreciation of the venture, and if their interest continues, he will consider the erection of a special stage for musical items.

In an attempt to cater for the varying musical tastes of Sheffield people, the management of the P.C.T. hall, the Regent, announce that if patrons wish any particular item to be played by the newly-engaged Symphony Orchestra, application should be made at the box office.

### Merseyside Music Boom.

The enthusiastic reception accorded by the Merseyside public to the symphony orchestra at the new Plaza, Birkenhead, supplies proof positive that the personal element in music is more indispensable than ever.

At each performance this orchestra, which consists of twenty-two picked musicians of the district, is raised on a moving platform above the level of the stage and presents a musical interlude. The musicians are mostly members of the Hallé and Philharmonic orchestras.

The manager, Mr. J. McAree, is credited with the reassuring statement that the public have shown that good music, played by expert musicians, is in demand. Patrons to the Plaza pass comments upon the fine renditions, and quite frequently send up request numbers. Mr. Louis Cohen, the conductor of the Plaza Symphony Orchestra, is himself a member of the Philharmonic Orchestra.

### Musicians on the Stage.

The only hope of the erstwhile cinema musician lies in performances on the stage. Such is the conclusion reached Mr. Bernard Mayas the 'cellist of a trio which were booked to open at the Scala, a "talkie" house in Southsea, on Monday, giving three shows daily. It is only in this way he adds that the displacement of musicians by the "talkies" can be discounted. The leader of the trio is the well-known violinist Charles Kahn and Miss Lee is pianist.

### Edinburgh Orchestral Developments.

Provision is made for the introduction of an enlarged orchestra at the Palace, Edinburgh, which reopened last week. Mr. M. Thompson, the former Palace organist, will again occupy that position. It should be noted that the members of the old Palace orchestra have formed the nucleus of the orchestra of sixteen players at the Playhouse, under the baton of Mr. Arthur Cowan. The Playhouse and the Palace are situated close to one another, and the orchestra will be spread over both halls as occasion demands.

### New Policy at Ardwick Empire.

The orchestra is playing from the stage at the Ardwick Empire, Manchester, this week, and several variety acts are introduced. The stage turns are Syd Royce and partner (a dancing act), and Carello and Proctor, in burlesque vocal comedy.

### Beckenham Regal's M.D.

Marines past and present will be particularly interested to hear of the appointment of Mr. Walter Buckler L.R.A.M. late Bandmaster of the Royal Marine Band as musical director of the Regal Cinema Beckenham. This well-known conductor was one of the youngest bandmasters of the Royal Marine Band Service, from which he resigned to take up the appointment as Chief Bandmaster Royal Canadian Navy. Since returning to civilian life Mr. Buckler has held various important positions as musical director in the concert, variety and cinema world, including appointments at the Palace Theatre, Reading, the Empire, Wakefield and various cinemas in London and the provinces. He gained his licentiate diploma at the Royal Academy of Music for Theatrical Conductorship in 1910, so with such a talented musician and capable conductor the musical portion of the entertainment at the beautiful Beckenham theatre should be in safe hands.

### The Fulham Forum.

Mr. Charles Coles will be musical director of the new Forum Theatre, situated at the corner of Draytongardens, which will be opened early next month. The hall will seat approximately 2,000.

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## EDGAR WHITE

### A Busy M.D.

I called in at the Holborn Restaurant on Friday and found Mick Page and his band delighting a vast assembly of dancers from the Civil Service Motoring Association. Mick and his boys, who have been playing at the Palace Hotel, Bloomsbury, for the past three years and are still great favourites there, are very busy just now playing at functions in and out of London. Music during the dinner, which was much appreciated, was provided by Mr. Page's ladies' orchestra, under the direction of Judith Nimerovsky. The personnel of Mick's band is as follows:—Mick Page (leader, saxes), Jack Nathan (piano), Maurice Allen (banjo and guitar), George Overett (drums and xylophone), Stan Pountney (tenor sax and clarinet), John Mitchell (alto and soprano), Harold Thompson (violin and guitar), and Arthur Stutley (string bass).

### Musicians' Benevolent Fund.

A concert in aid of the Musicians' Benevolent Fund will be given at the Palladium on Sunday afternoon. Among the well-known artists who will contribute to the programme are Ben Davies, Astra Desmond, Leon Goossens (oboe), Plunket Greene, Frederick Ranalow, Evelyn Scotney, Elsie Suddaby, Samuel Liddle (at the piano), Nicholas Hannen and Athene Seyler in a duologue by A. A. Milne. The Kneller Hall Band, under the direction of Captain H. E. Adkins, the Male Voice Choir in Sea Shanties and the Symphonic Rhythmic Orchestra in excerpts from their repertoire, including an original scena entitled "East to West," will also do duty.

### Band Soloists' Contest.

At the Kettering Rifle Band Club recently forty brass instrument soloists from the Midlands competed in a slow melody solo contest. The adjudicator was Mr. E. J. Carter, bandmaster of the Luton Red Cross Band, who said that among the young players there were some "stars" in the making. As well as the prize a medal is given for the best playing of each instrument. "Lend me your aid," a trombone solo played by R. H. Benning, of Rushden, secured him first prize and the trombone medal.

W. Groome, of Wellingborough, gained the medal for cornet playing. His piece was "Nirvana." G. W. Sayer, of Rushden, won the medal for tenor horn playing. "The Star of Bethlehem" was his selection. The fourth prize was awarded to Mr. H. Peacock, of Rushden, with "Lend me your aid," a trombone solo; the rhythm was good and the tone was well kept. R. Stratford, of Rothwell, won the boys' medal, playing a tenor horn solo, "Star of Bethlehem." A medal for the best bass playing went to Mr. F. Lolton, of Fleckney, Peterborough, whose instrument was an E flat bass, and who played "The Village Blacksmith."

### Lady 'Cellist at Bath.

Miss Beatrice Harrison the famous 'cellist is paying her annual season's visit to the Pump Room, Bath, on Saturday when she will play concertos with the Pump Room orchestra under Mr. Edward Dunn's conductorship and also a series of solos at both the afternoon and evening concerts.

### Arts' Club Coming-of-Age Ball.

The Chelsea Arts Club annual ball will be held at the Royal Albert Hall on New Year's Eve. This being the twenty-first ball, the theme will be "Coming of Age." The music will be supplied by the Embassy Band, conducted by Jack Harris, the Clabon West Orchestra—the Rovers—under the direction of P. S. Clabon Glover, and the pipers and drummers of the London Scottish.

### Band Wanted for Minehead.

Tenders are invited by the Minehead Urban District Council for a high-class band to perform on the Esplanade for a period of ten weeks from July 13, 1931. The band is to consist of at least eight efficient performers and to give performances in the mornings and evenings on weekdays and afternoons and evenings on Sundays. References and tenders, stating the kind of instrumentalists, should reach W. H. A. Thorne, Clerk to the Council, 3, Bancks-street, Minehead, Somerset, by noon on December 3rd at the latest.

### Ice Carnival at Westminster.

The Duchess of York has graciously consented to be present at the ice carnival at the Ice Club, Westminster, on Thursday, November 27, in aid of the National Council of Girls' Clubs, of which Princess Marie Louise is President. Fancy dress costumes and Spanish shawls and dominoes should be worn, though this is optional. Skating will commence at 9 p.m. and will continue until 2 a.m. A huge list of prizes will be available for the best costume, lucky numbers and skating competitions. There will be skating exhibitions by Sonja Henie and Karl Schaefer, champions of the world, and also ice sports.

### Berlin Bans Foreign Musicians.

The Brandenburg Labour Office has decided to forbid the engagement of foreign musicians. This step has been taken in view of the number of home musicians now out of work partly owing to the introduction of talking films. The employment of foreign musicians will be permitted only in the case of those who already have been for some time in the country, or where there is an international agreement, or for special artistic reasons.

### Covent Garden Opera Company.

The greater number of the performances by the Covent Garden Opera Co. which opens a two weeks' season at Golders Green Hippodrome, on Monday, will be conducted by John Barbirolli the young musical director of the company, who has been directing nine concerts for the Scottish Orchestra, sharing the duties with Dr. Robert Heger. At Golders Green Mr. Barbirolli will be assisted by Arnold Perry, who presides at the matinée on December 4th of "La Bohème" and Robert Ainsworth, who will conduct "Faust" and "Madame Butterfly" at the matinées on Thursday, November 27th and Saturday December 6th. There will be a full London orchestra of fifty picked instrumentalists and a chorus of forty-five.

### The "Moochi" Dance.

A welcome return visit to the Palladium this week is that of Jack Payne and his B.B.C. Band, with an entirely new programme. The most novel item of an exceptionally strong bill is the presentation for the first time on any stage, of the "Moochi" dance, by Robert Sielle and Annette Mills. This new dance bids fair to become a greater rage than the Charleston. Sielle and Mills are supported by twenty-eight girls.

Whilst in Africa, Mr. Sielle saw a native Kaffir dance called the Moochi, and from this he weeded out the rhythmic basis of the dance and used as many steps and original movements as were essential for European tastes. They gave their first exhibition of it in the South of France, where it was received with enthusiasm. America, too, has taken to the Moochi with gusto, and its sponsors expect that it will sweep this country like a whirlwind, as it is not difficult to learn and is more tempestuous and exotic than the Charleston.

### An Evening in Persia.

Lady Howard de Walden will be president and Mrs. Arthur McGrath (Rosita Forbes) chairman of the Persian Ball on Thursday, December 18th at Grosvenor House, Park-lane, in aid of Queen Charlotte's Rebuilding Fund. Sir Denison and Lady Ross are giving their co-operation, so that the correctness and beauty of the details of this unique entertainment will be assured. For the first time will be presented "An Evening in Persia," including scenes enacted by well-known beauties of the Western world from historic Persian paintings of the kind we shall see at the great exhibition at the Academy in the New Year. Application for tables should be made to the Ball Secretaries, W. Seymour Leslie and Digby C. H. d'Avigdor, at 5, Cosway-street, N.W.1. Tickets will be two guineas each for either dinner or supper.

### An Atmospheric Organ.

A pipeless organ which draws its sound from the atmosphere has just been completed by two Frenchmen, M. Givelt and M. Conplex, who are shortly to make a demonstration before the Academie des Beaux Arts. The instrument is called an electrotonic organ. The usual keyboard possesses thirty wireless valves, of which fifteen are amplifying, in place of reeds and pipes.

There were already in existence a number of instruments, such as the diaphone, for drawing music from the atmosphere. M. Givelt said, "but they were only capable of producing one note at a time. With our new instrument we can produce 108. An astounding possibility about this instrument is that the organist could play on a silent keyboard so that his performance would be heard in cathedrals in various parts of the country and even in London."

### Age of the Organ.

The organ is a very old instrument. No one knows when the first organ was invented. The Emperor Theodosius, who died in the year 393, is known to have erected an obelisk which bore upon it carving of an organ, but it is certain that the instrument existed long before that date. Organ building began both in England and in France in the eighth century.

### Wright Numbers at Sheffield.

Writing from Sheffield, Mr. Arthur F. Hawkins, the popular musical director of the Lyceum Theatre, tells us of the enormous success he has achieved with "Say a Little Prayer for Me" and Horatio Nicholls' "Gipsy Melody," which he has been using as interlude items. His splendid rendering of these two items never failed to bring him hearty appreciation from his audiences. Mr. Hawkins is a staunch supporter of the "Wright" firm and rarely omits to include one of their numbers in his interlude.

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## FROM THE SONG PUBLISHERS.

(Continued from page 13).

the big number for principal boy and girl, whilst "Tid-dle-id-dle-um-pum," the new comedy song, is ideal for dame. A strong number for fairy queen is the new Continental valse, "It's For You," whilst male vocalists will find Ernest Longstaffe's new song, "Take Off Your Coat," a most effective number.

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Billy Elliott, the famous black-faced comedian, reports that he is still doing enormous with our new waltz ballad, "Blue Lagoon," and Randolph Sutton is still featuring with success "Please Percy," which is the big follow-up number to that well-known success, "Oh! Arthur, What Have You Done To Martha?" We will be having professional copies of both of these numbers in, in about a few days time, so would advise all artists to either write, or better still, call and hear these numbers.

Nelly and Dandy are still doing big with "It's All Over Town," our new foxtrot ballad, and several other of the firm's numbers. Miss Mavis Boyd and her Mayfair Girls are still continuing to score with "March of the Chocolate Soldiers" at all her cabaret and music-hall engagements.

Tommy Valentine and his Band, at the Icedrome, Hammersmith, reports that he is featuring several of our numbers, with great success. Jack Lewis and his Yacht Club Band are featuring "The Polar Bear's Come Back," "It's All Over Town," "San Sebastian," and several other of our numbers, with terrific success. Clive Erard also intends to feature our four new numbers, "It's All Over Town," "Why Don't You Keep Out Of My Dreams," "The Polar Bear's Come Back," and "March of the Chocolate Soldiers," at all his future engagements.

## THE MUSICIANS' CLUB.

### FIRST DINNER OF THE SEASON.

Dr. Adrian Boult was in the chair on Monday evening for the first dinner of the season of the Musicians' Club, at the Wharncliffe Rooms, Hotel Great Central, Marylebone.

The Chairman said that he had several times been asked to accept that honoured chair. He had been provincial for six years and was rarely in London. He had had plenty of work in Birmingham. He joined that excellent club very early in its career, and circumstances were such that he almost forgot that he was a member, until about six months ago, when he was restored to consciousness by the Secretary and reminded that his subscriptions for the years 1926, 1927, 1928 and 1929 were not paid! He had no toast to propose and the order was to talk cheerfully about nothing. He could talk about something indifferently, but about nothing he did not know what to say! He was reminded of the story of the Christian in an old Roman arena who had to face the lions, but stalled one after another off by whispering something in its ear. When the Emperor asked him afterwards what it was that he whispered, he replied that he told each lion that it would be expected to say a few words after dinner! Another order to after-dinner speakers was to be funny. A very distinguished teacher and speaker once told him that you could not be angry without being funny. How could any one be angry after that excellent dinner?

Quite seriously, it was a great pleasure and honour to be present that evening, and to preside over and to meet so many musicians. The ideal of the Club was bound up in the very excellent suggestion that was so near the heart of his former chief, Sir Hugh Allen. He wanted to get a building ("Millionaires, please note," said Mr. Boult) that would house all their excellent musical societies and associations and provide the Club for which Mr. Ivimey and many of his friends had been working for several years. Although the times were hard, they did well to keep reminding each other of this need.

As to the B.B.C., they at Savoy-hill were so often regarded as a collection of "Aunt Sallies" or something of that kind. He supposed that they must look like it. Well, the B.B.C. had several representatives present—perhaps they had better exhibit themselves. One thing they strongly resented, and that was the charge brought against them of spending public money. They were not spending public money, but making it, for one half of the licence money went to the Post Office and the other half to the B.B.C. Did they call that spending public money?

Loud laughter greeted Dr. Boult's remark that when news of a detecting van going into a particular district was known, applications for fresh licences began to pour in! They would all have a very much easier time if they went merrily ahead without considering other concert givers and other musicians. He had one other pleasant duty to perform before he sat down, although that was in the nature of a toast. They had a very excellent musical programme that evening, and beforehand he wanted to say how grateful they were to the artists for coming along to play and sing, and they were looking forward with enormous pleasure to their performances.

Proposing the toast of the Chairman, Mr. Orton Bradley said that he must be the lion of the evening, for, referring to the Chairman's story, some one whispered in his ear at the beginning of dinner that he had to make that speech. He was speaking for a professional society—he was the local Secretary of the Incorporated Society of Musicians in London—when he said that if they had to choose any one for Dr. Boult's present position, they would have chosen Dr. Boult. The provinces' loss was London's gain. He asked them to drink the health of their Chairman, Dr. Adrian Boult. This was accorded musical honours and Dr. Boult briefly replied.

The usual excellent concert was contributed to by Miss Thelma Reiss-Smith, in violoncello solos, Madame Clara Serena and Mr. Walter Widdop, whose beautiful singing was much appreciated, and finally by Mr. Will Kings, in selections from his repertoire. The excellent accompanists were Mr. Roy Mellish and Miss Ella Ivimey.

# VARIETY IN THE CINEMA.

## By VIATOR.

### The New Victoria.

Mr. Albert de Courville's "Castanets" proved a very picturesque stage show here last week. A huge fair was seen as the curtain went up—the bottom opened and eight girls in multi-coloured frocks emerged and danced a Spanish dance in good style. Then the Four Chilenos (two men and two ladies) sang and danced to the click of castanets and to the music of loud applause. There were many good things throughout "Castanets," and I liked particularly the brilliant eccentric dancing of Harry and Frank Seaman. Their comedy sailor number begun from the top of some steps and continuing on to the floor with some of the funniest business possible intervening was immense. A marvellous show these two boys put over. La Chica Maritinez, from the Royal Ballet, Madrid, also danced in captivating style. Her technique is perfect, and there is a grace and charm about all her movements. Cleo Lamar and Lita were another clever trio. Two girls and a man comprise the trio, and their whirlwind work with some wonderful swings is immense. There were twenty-four girls in the De Courville chorus as well as the principals, and the picture at the finale with some superb colouring and some beautiful frocks was an artistic effort. The frocks throughout were elaborate. "Castanets" had a big reception. The selection by the orchestra designed to fit in with Armistice Day was also well received. This week, "Sport and Racing" is the title of the stage show here, also presented by Mr. Albert de Courville, whilst the film is "The Big House."

### The Canterbury.

My friend, Mr. Herbert Mason, produced his "Follies of 1890" show here last week. It is a bright song and dance show, burlesquing old-time songs in merry fashion. The Eight New Victoria Girls, with Loranna, are in the cast, so that the terpsichorean side of the production is in good hands. They wear some picturesque costumes, and dance as well as ever. Kennedy and Aldis, Charles Ellis, Mario Hillier and the Three Brooklyn Boys are all in the cast of this show. "Follies of 1890" is at the New Cross Kinema this week, whilst at the Canterbury, Leon and Kiki and Daly Sisters and Marie appear to-day, their places being taken to-morrow by Bernardi and the Three Creighton Boys, with Beryl Evetts.

### Kennington Theatre.

Pearl Beresford, the Two Sharpes, and Mitchell and Peru are the variety turns here this week. Last week, that fine vocalist Camille Gillard delighted audiences with his rendering of "Le Rêve Passé," "The Old Church Door," and "Meet Me In My Dreams To-night." Lou Radford and his xylophone, and Terry O'Dare and Co. in a funny act were other very popular turns.

### Astoria, Streatham.

In view of Armistice celebrations, the stage show at the Streatham Astoria, always good, positively excelled itself last week. The curtain rose on a set of heraldic design, with a touch of cubism, in rich shades of lacquer, red and black. The band was on the stage behind a silver grille, which rose as they played. They gave a selection of popular tunes, including "Happy Feet" and "Song of the Dawn," after which the Astoria Victoria Girls appeared. They were dressed in tight-fitting little white bodices and black knickers. Their dancing, needless to say, was of the highest order. A violin solo, played by Michael Doré, was a brilliant performance. The Victoria Girls, this time in smart black velvet tunics, little caps to match, complete with feathery pom-poms, gave a new and original dance. I always wonder at the inventiveness of their excellent trainer, Mrs. Rodney Hudson. Mr. Geo. Vollaire, a picturesque figure in satin knee-breeches and white wig, has a good baritone voice. He sang "That Night in Venice With You," and the Astoria Girls in picturesque Venetian crinolines and tricorn hats, joined him, as did a dainty little lady in a yet more elaborate costume of gold and green, who danced a waltz with him. Dinks and Trixie are an amusing couple. The lady appeared in a lovely gown of the new turquoise shade with a little coatee to match, and the man in eccentric costume. She sang delightfully, and her partner did some clever eccentric dancing. The latter reappeared in female garb, an amazing figure in black and white, very tight fitting to accentuate his great height, and sang, "I'm Fanny the Vamp from the Movies." After a lightning change from a black velvet frock to a military tunic, the lady sang a martial number, and was joined by her partner also in uniform, after which he did some very clever mace swinging. The lady's final appearance was made in a dazzling costume of diamanté and pink. The *pièce de résistance* of the whole programme was the appearance of Britannia, the centre of a tableau, followed by the girls in costumes of the British Empire, Scotch, Irish, Welsh, Indian, etc. The final tableau was obtained by the Victoria Girls in blue costumes making a "Union Jack! Rule Britannia!" and God Save the King!" finale.

### Carlton, Upton Park.

Mr. J. H. Coode presented a splendid variety show here last week, which included a return visit of Jan Ralfini and his famous Band. They opened with "The Storm," with some very effective lighting. "The Song of the Dawn" and "Because I'm Crazy For You" were also splendidly rendered, and so was, later, "The Pagan Love Song," with a delightful xylophone solo. I had not heard Jan since he left Locarno. He's as good as ever. Leon Fisher with his violin and Ritta Ariani appeared, and won loud applause for some charming songs, and their speciality dancing later in the evening was of the best, and pleased immensely. The Nine Stephanie Anderson Girls, wonderful high-steppers, proved an excellent troupe, and Fields and Rossini brought down the house with their turn. "Every Day We Walk Under the Sweetheart Tree," one of their numbers, was an enormous success. Burlesque dancing, violin playing and piano-accordion selections were all featured in this act, which had a great reception. This week, Jimmy Ferguson and those two dancing stars, Leon and Lucette, are the variety attractions at the Carlton, Upton Park.

### Beckenham Regal.

Rays of revelry were shining from the fine stage when I looked in last week. The Gordon Ray Girls are exquisite dancers and a real good troupe, pretty, with fine figures. Ada and Eddie Daros gave a fine performance with plenty of "go." The delightful chatter of Ada amused every one. The balancing stunts of Ada and Eddie were carried through with daring. The whole show is a revue in itself. The film features this week are "Those Who Dance" and George Clarke in "His First Car" during the first half, and "Love Comes Along" and "Rookery Nook" during the latter part.

# CLUB AND CABARET.

## By VIATOR.

### The Piccadilly.

They call it "Playtime" here, and Sid Bright and his Piccadilly Players provide the dance music, which is always augmented by a first-class cabaret. Last week, Mr. Eddie Gray, the entertaining club man, opened the programme. His clever juggling of clubs and rings is well done, and there is a nonchalant air of artistry about all he does that appeals strongly to restaurant patrons. The June Dancers (with June Radbourne) were the big attraction last week. I went in to see them in company with Mr. H. S. Kingdon, and he booked them to appear at Locarno, Streatham Hill. He will not be disappointed, and neither will his patrons, for they have a beautiful show. Their dances are arranged and the costumes designed by Miss Irene Kensington, and the music orchestrated by Mr. Leighton Lucas. Both these experts have done their work well, the orchestrations being particularly good, whilst some of the groupings in the arrangement of the dances, and the colouring of the frocks as well as their designs were exquisite. The show opened with a sailors' hornpipe ensemble, which was just a taste of the good things to come. I liked the way the various items were announced by one member of the company carrying a kind of banner-board across the floor. Two members of the company danced in superb style to Clownesque Music by Chopin, and this was was followed by the most delightful dance I have yet seen in a cabaret. Eight of the members of the company in dainty long-flowing costumes executed the Mouvement de Valse (Coleridge Taylor), and the postures and evolutions were exquisite. The whole thing had been thought out obviously, and some of the pictures produced were of the captivating kind that remain in one's eye for a long time. "In Russian Style," the closing effort, was another very clever piece of work.

### Locarno.

"House Full" boards were out here early on Armistice night. And what a crowd was inside! And how they enjoyed themselves! It was a right merry night, and I think Mr. Kingdon excelled himself in the cabaret provided. It was opened by Miss Alma Victoria, whose cycling speciality, with its numerous clever stunts, was loudly applauded. Jack and Sylvia Kelleway were an outstanding feature. Jack is not only a brilliant dancer, but a very clever comedian, and Sylvia looks beautiful throughout, and proves herself an excellent terpsichorean artist. Jack's method of dancing to anything the band played is unique. They do most things well, even a final burlesque, which gained them rounds of applause. Gilbert and French contributed their simultaneous dancing act, which contained some new features, including conjuring! Joe Gibson and his band played for the first half of the cabaret, and Laurie Johnson and his band for the second half, which came on at midnight. This included the Seven Hindustanis, who are one of the biggest cabaret attractions seen at Locarno. Their tumbling pyramids and general acrobatic work as usual was enthusiastically received on Armistice night. Midge Bradfield and the Nash Twins provided a versatile act. Miss Bradfield herself sings various numbers, including a low comedy and a male impersonation, and the Nash Twins, both pretty girls, score with some neat dancing. Miss Panas was a turn quite new to me. She is a born cabaret artist—one who can wander round tables, even in a big place like Locarno, and sing piquant songs with that intimate air that is always attractive. Such numbers as "Let Us Go Down Lovers' Lane," "Dancing With Tears In My Eyes" and "I'm Following You" were rendered in excellent style. Charlie Naughton (of Naughton and Gold) and Sam Poluski were in the audience, and Miss Panas got plenty of fun out of these two clever comedians. They were most amusing playing up to her, and the audience was limp with laughter at the close. The extension to the Club premises was open on Armistice night.

### The Terrace Club, Clapham.

The grand Armistice gala here was well attended. The club was beflagged, and an excellent cabaret provided, including such well-known artists as Les Dorans, Durante and Denzer, the Figaros, Ben Leven, Tony Gerard, Panas, Barry Brian, Jack Berkeley and Jim Snow. Charity was not forgotten, and a basket of fruit was auctioned and realised a goodly sum.

### Sutton Bowling Club.

Mr. S. F. Hyem is the Captain of this Club, and I was invited to be present at the annual dinner last Friday. Miss Winifred Ceci amused the members with her vivacious rendering of such songs as "Just Like a Man After All" and "Poor Old Joe," and Mr. George Buck I thought one of the best after-dinner humorists possible. "Merry and Bright," "Britons Never Shall Be Slaves," "There's a Good Time Coming," "Is It British?" "We Must All Pull Together," and "Give Yourself a Pat on the Back" were among his numbers, and he told some excellent stories. There was a cinema display, and one of the speakers said that Shakespeare must have been a bowler when he said, "Now is the winter of our discontent!"

### Repertory Players Ball and Cabaret.

The supper ball and cabaret given by the Repertory Players at the Park Lane Hotel on Friday last proved a highly-entertaining affair. By twelve midnight the room was absolutely packed—dancing became a matter of clutching one's partner and rubbing shoulders with celebrities of the theatrical world, while Mr. Cecil Watts and his band played popular dance music. Of the dancers, Miss Sophie Tucker was one of the most energetic, and others supping and dancing were Miss Diana Wynford, Miss Pamela Carne, Miss Phyllis Neilson Terry, Miss Iris Hoey, Miss Nora Swinburne, Miss Billie Houston, Mr. Frank Lister and Mr. Reginald Bach. In a very short speech, Mr. Henry Kendall said how delighted Repertory Players should be that two of their Sunday-produced plays would shortly be playing in London.

The cabaret show was of the highest order. It opened with a pianoforte duet on two pianos by two of "That Certain Trio," Mr. William Walter and Miss Peggy Cochrane, after which Mr. Patrick Waddington, the third member of this delightful trio, sang "I'll Have No One to Turn To" and "Without Love," in which Miss Cochrane joined him on the violin. Miss Florence Desmond, that clever young star from "Charlot's Masquerade," did some clever impressions of Tallulah Bankhead singing "I may be wrong but I think you're wonderful," and Miss Beatrice Lille. After repeated calls for an encore she sang "Cinderella Brown" and that poignant little number of the palais-de danse girl, "Ten Cents a Time." Mr. Ralph Johnson was "at the piano." Miss Norah Blaney, in a lovely gown of white satin trailing the ground, and Miss Gwen Farrar, in her inevitable black satin trouser suit, scored a great hit with their numbers, "Love," "The Alpine Milkman" and a song with some remarkable historical queries.

The names of Mr. Douglas Byng, with Mr. Edward Cooper at the piano, Mr. Frederick Carpenter, from "Follow a Star," and Mr. Charles Spencer also figured on the cabaret programme.

### Items.

Mr. Sutherland Felce was a big success at the Château de Madrid last week. He has been filming and broadcasting and playing private dates since his Continental tour. He hopes to open for a special season at the "Splendide" shortly.

To-morrow (Thursday) is Murray's seventeenth anniversary, and is to be a big night with cabaret at 10.30 and 12.30.

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